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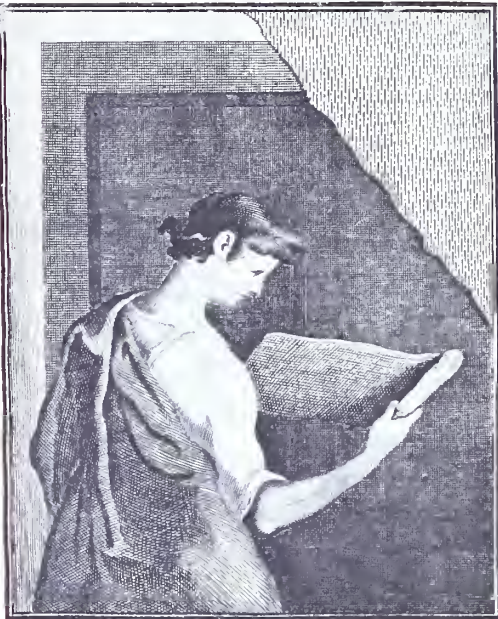


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WALTERS ART GALLERY.

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BALTIMORE

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THE LORD BALTIMORE PRESS
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SOUTH GALLERY.

1

DELACROIX (Eugène) Paris

Pupil of Guérin.

Medals, 1824-48. Medal of Honor (E. U.), 1855.

Legion of Honor, 1831. Officer, 1846. Commander, 1855.

Member of the Institute, 1857.

Born, 1798. Died, 1863.

"Study, from a Sketch by Rubens."

19½ x 12½

Collection Daniel Cottier, London.

Collection E. F. Milliken, New York.

2

HEBERT (A. A. E.) Paris

Pupil of Paul Delaroche.

Prize of Rome, 1839.

Medals, 1851-55 (E. U.)-67 (E. U.).

Legion of Honor, 1853. Officer, 1867. Commander, 1874.

Member of the Institute, 1874—Grand Prix, 1869 (E. U.).

"Returning from the Well."

16 x 10½

3

RIBOT (Théodule) Paris

Medals, 1864-65-78 (E. U.).

Legion of Honor, 1878. Officer, 1887.

Born, 1820. Died, 1891.

"The Young Cook."

14 x 11

Collection P. A. Cheramy, Paris.

3

4

JIMENEZ y ARANDA (L.) Spain

Pupil, Academy of Seville.
Medal, 1882.
Born, 1832. Died, 1903.

"Boutique of Figaro."

16 x 22

5

HEBERT (A. A. E.) Paris

Pupil of Paul Delaroche.
Prize of Rome, 1839.
Medals, 1851-55 (E. U.)-67 (E. U.).
Legion of Honor, 1853. Officer, 1867. Commander, 1874.
Member of the Institute, 1874—Grand Prix, 1889 (E. U.).

"Virgin of the Deliverance."

15 x 11

6

DELACROIX (Eugène) Paris

Pupil of Guérin.
Medals, 1823-48. Medal of Honor (E. U.), 1855.
Legion of Honor, 1831. Officer, 1846. Commander, 1855.
Member of the Institute, 1857.
Born, 1798. Died, 1863.

"The Combat."

39 x 32

7

DAUMIER (Honoré) Paris

Born, 1808. Died, 1879.

"The Prison Choir."

20 x 24

8

DECAMPS (A. G.) Paris

Pupil, of Pujol, David, and Ingres.
Medals, 1831-34.
Chevalier, Legion of Honor, 1839. Officer, 1851.
Born, 1803. Died, 1860.

"Sunset, Tombs near Cairo."

14 x 26

Collection Mrs. S. D. Warren.

INGRES (J. A. D.) Paris

Pupil of David.
Gold Medal, 1855 (E. U.).
Commander, Legion of Honor, 1845.
Grand Officer, L. H., 1855.
Born, 1780. Died, 1867.

“Oedipus and the Sphinx.”

42 x 36

Collections Periere—Secretan—Cherami.

DELACROIX (Eugène) Paris

Pupil of Guérin.
Medals, 1824-48. Medal of Honor (E. U.), 1855.
Legion of Honor, 1831. Officer, 1846. Commander, 1855.
Member of the Institute, 1857.
Born, 1798. Died, 1863.

“Marphise.”

39 x 32

MONET (Claude) Paris

“Springtime.”

18 x 26

BAUDRY (Paul) Paris

Born, 1828. Died, 1886.

“Diana Reposing.”

16 x 24

INGRES (J. A. D.) Paris

Pupil of David.
Gold Medal, 1855 (E. U.).
Commander, Legion of Honor, 1845.
Grand Officer, L. H., 1855.
Born, 1780. Died, 1867.

“Cardinal Bibieana Presenting his Niece to Raphael.”

24 x 18

14

THAULOW (Fritz) Norway

"The Ocean."

33 x 41

15

CONSTABLE (John), R. A. England

Born, 1776. Died, 1837.

"The Old Mill."

44 x 40

16

PUVIS DE CHAVANNES (P.) Paris

Born, 1824. Died, 1898.

"Ludus pro Patria."

40 x 78

17

DAUBIGNY (C. F.) Paris

Pupil of P. Delaroche.

Medals, 1848-53-55 (E. U.)-57-59-67 (E. U.).

Legion of Honor, 1859.

Officer of the Legion of Honor, 1874.

Diploma to the memory of deceased artists, 1878 (E. U.).

Born, 1817. Died, 1878.

"Sunset on the Coast of France."

59 x 30

Dated 1865.

18

FRÉRE (Ed.) Paris

Pupil of P. Delaroche.

Medals, 1851-52-55.

Legion of Honor, 1855.

Born, 1819. Died, 1886.

"The Little Housekeeper."

9 x 13

Dated 1857.

HERRING (J. F., Sr.)

London

Born, 1795. Died, 1865.

"Mare and Foal."

11½ x 10

Dated 1853.

FRÉRE (Ed.)

Paris

Pupil of P. Delaroche.
 Medals, 1851-52-55.
 Legion of Honor, 1855.
 Born, 1819. Died, 1886.

"Going to School."

10 x 12

Dated 1853.

KNAUS (Prof. L.), dec'd

Berlin

Pupil of Düsseldorf Academy.
 Medals, 1853-55 (E. U.)-57-59.
 Legion of Honor, 1859.
 Grand Medal of Honor (E. U.), 1867.
 Officer of Legion of Honor, 1867.
 Medal, Vienna, 1882. Medal, Munich, 1883.
 Professor in the Academy, Berlin.

"Mud Pies."

43 x 25

From the Oeltzelt Collection, Vienna.
 Dated 1873.

FRÉRE (Ed.)

Paris

Pupil of P. Delaroche.
 Medals, 1851-52-55.
 Legion of Honor, 1855.
 Born, 1819. Died, 1886.

"Helping Herself."

8 x 10

Dated 1853.

COUTURE (Thos.)

Paris

Pupil of Gros.
 Medals, 1844-47-55.
 Legion of Honor, 1848.
 Born, 1815. Died, 1878.

"Horace and Lydia."

10½ x 8½

FRÈRE (Ed.)

Paris

Pupil of P. Delaroche.
 Medals, 1851-52-55.
 Legion of Honor, 1855.
 Born, 1819. Died, 1886.

"The Little Dressmaker."

9 x 11

Dated 1858.

ROUSSEAU (Théo.)

Paris

Pupil of Lethière.
 Medals, 1834-49-55.
 Legion of Honor, 1852.
 One of the eight Grand Medals of Honor (E. U.), 1867.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1812. Died, 1867.

"Le Givre—Winter Solitude."

38 x 25

Collection of Laurent Richard, Paris.
 Collection of Baron de Beurnonville, Paris.

One frosty day, in order to distract his mind from a disturbing promise made to Jules Dupré, Rousseau set himself to paint, upon a white, unprepared canvas, the hills of Valmondois as seen a mile away across the Oise, along the Des Forgets road.

The composition could not be more simple. Little hillocks heaped in the foreground are covered with half-melted snow, and the sun, red in the midst of a leaden sky, is seen dying and threatening through the clouds. A dreary, overwhelming spectacle, in which Rousseau shows himself great in depth of expression.

"L'Effet de Givre" is a work modern in its spirit and in its poetry.

Rousseau executed this remarkable picture, under great excitement, in *eight days*. I would not believe this miracle until Dupré assured me of it. Whoever has carried in his hand the load of a palette will ask how it is possible for an artist to arrive at such a harmony of tone, how he could

amass and co-ordinate such a solidity of painting in so short a period, when so many skillful men require successions of time, and alluvion of works, to bring forth, after years of patience, such a resounding symphony.

I ask the explanation from men of his calling, from master painters in the arts and sciences. All answer me with the shrug of the doubter or of the astounded—yet the fact remains.

And this admirable picture was but another sad trial in Rousseau's artistic life. He was unable to dispose of it. No one desired this pathetic drama. Bought simply to make it sell, by M. Paul Perier, an enthusiastic admirer of Rousseau, it passed into the hands of a dealer, who traded it with Troyon for a study of sheep. At Troyon's sale, for the first time it was seen in its true light, having required twenty years to make it understood.

(From Alfred Sensier's *Souvenirs sur Th. Rousseau*, p. 151.)

26

ZIEM (Félix) Paris

Medals, 1851-52-55.
Legion of Honor, 1857.
Born, 1821. Died, 1908.

“ Venice—Sunset.”

53 x 38

From the Goldschmidt Collection, Paris.

27

FRÉRE (Ed.) Paris

Pupil of P. Delaroche.
Medals, 1851-52-55.
Legion of Honor, 1855.
Born, 1819. Died, 1886.

“ Preparing Dinner.”

20 x 16

Dated 1868.

28

DAGNAN-BOUVERET (P. A. J.) Paris

Pupil of Gérôme.
Medals, 1878-80.
Legion of Honor, 1885.

“ The Musician.”

7 x 9

Dated 1884.
From the Morgan Collection.

FRÈRE (Ed.) Paris

Pupil of P. Delaroche.
 Medals, 1851-52-55.
 Legion of Honor, 1855.
 Born, 1819. Died, 1886.

"The Cold Day."

13 x 16

Dated 1853.

MILLET (J. F.) Paris

Pupil of P. Delaroche.
 Medals, 1853-64 (E. U.)-67.
 Legion of Honor, 1868.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1814. Died, 1875.

"The Sheepfold (Moonlight)."

24 x 18

"Hundred Masterpieces" Exhibition, Paris, 1883.

Albert Wolff, the well-known French critic, says of this work:

"'The Sheepfold' is a masterpiece. The mist wraps the whole scene, the shepherd is enveloped in his cloak, and drives into the enclosure his flock of sheep, which huddle together under the keenness of the night; the moon lights up the scene with its pale and undecided radiance—farther than the eye can see, a silence hangs over the fields. The canvas is only some twenty inches wide, and it produces the effect of a work of the vastest proportions—poetry penetrates, solitude invades the fancy so completely that we think no more of the size of the picture. It becomes immense, like Nature.

"Nothing can be simpler than the composition of this picture, and nothing more striking than the verity of its impression—all bespeak the hour when mysterious noises begin to arrive from distant parts of the plain, while the wan light of the moon gives every object an unnatural and puzzling shape."

ALMA-TADEMA (L.), R. A. London

Pupil of Leys.
 Member of the Royal Academy, Amsterdam, 1863.
 Medal at the Salon, Paris, 1864.
 Knight of the Order of Leopold (Belgium), 1866.
 Second-class Medal at the International Exhibition, Paris, 1867.

Knight of the Order of the Dutch Lion, 1868.
 Knight, First Class, of the Order of Merit of St. Michael,
 Bavaria, 1869.
 Member of the Royal Academy of Munich, 1871.
 Knight of the Order of the Legion d'Honneur, France, 1873.
 Grand Gold Medal, Berlin, 1874.
 Member of the Royal Academy of Berlin, 1875.
 Knight of the Third Class, Lion d'Or of the House of Nassau,
 1876.
 Knight of the Third Class of the Königlische Kronen-Orden of
 Prussia, 1877.
 Honorary Professor of the Royal Institute of Fine Arts, Naples,
 1878.
 First-class Medal at the International Exhibition, Paris, 1878.
 Officer of the Legion of Honor, 1878.
 Royal Academician, London, 1879.
 Order of Merit, Berlin, 1881.
 Corresponding Member Academy Beaux Arts, 1881.

“The Triumph of Titus.”

12 x 17

From the Artist.
Opus CCLXIX.

The Artist writes: “My small canvas represents the offering after the ‘Triumph of Titus’ of a part of the spoil brought from the Temple of Jerusalem to the Temple of Jupiter Victor, at the Palatine.

“There are many traces left of this temple among the ruins of the palaces of the Cæsars, such as the block of masonry on which it was built, portions of the columns, and half the round altar. The steps, moreover, are in many parts still standing, as indicated on the plans published by Rossi when excavating for Napoleon III. They led to the Imperial Loggia on the Circus Maximus, where, after a triumph, the people were entertained by games, etc.

* * * * *

“After returning ‘Thanks to the Gods,’ the spoil has been deposited among the chanters on the uppermost terrace; the next is occupied by priests officiating round the head altar; and on the third stand other priests holding palm leaves in honor of the ceremony. The officers of the different arms who have distinguished themselves during the war are under the archway, bearing branches of laurel.

“Before them walks Domitian, brother and successor of Titus, talking, as he goes, to his niece Julia, of whom he was proverbially fond, and who is now with her father, according to a custom which exacted that a triumphator should be accompanied by his youngest child.

“Titus, clad in gold armor, holds his daughter’s hand and is preceded by his father, Vespasian, who has been officiating as high priest and carries, accordingly, the patena used at such ceremonies. Twelve lictors clear the way before him (these are, of course, but partly visible).

“It is a well-known fact that on such occasions the Imperial family wore silk.”

TURNER (J. M. W.) London

Associate of Royal Academy.
Born, 1775. Died, 1851.

"St. Michael's Mount."

39 x 49

Purchased from Mr. Greg of Manchester.
A sketch in oils in South Kensington Museum.

BRANDON (Ed.), dec'd Paris

Pupil of Montfort.
Medals, 1865-67.

"Portuguese Synagogue at Amsterdam."

69 x 30

From the Artist.
Salon, 1873.
Dated 1867.

GÉRÔME (J. L.) Paris

Pupil of P. Delaroche.
Medals, 1847-48 (E. U.)-55.
Legion of Honor, 1855.
Member of the Institute of France, 1865.
One of the eight Grand Medals of Honor (E. U.), 1867.
Officer of the Legion of Honor, 1867.
Grand Medal of Honor, 1874.
Commander of the Legion of Honor, 1878.
Medal Sculpture (E. U.), 1878.
Grand Medal of Honor (E. U.), 1878.
Professor in the School of the Beaux Arts.

"On the Desert."

10 x 8

From the Artist.

DAUBIGNY (C. F.) Paris

Pupil of P. Delaroche.
Medals, 1848-53-55-57-59-67.
Legion of Honor, 1859.
Officer of the Legion of Honor, 1874.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1817. Died, 1878.

"Landscape, with Gleaners."

6 x 10

36

TURNER (J. M. W.) London

Associate of the Royal Academy.
Born, 1775. Died, 1851.

"Ehrenbreitstein."

23 x 29

37

JALABERT (Chas. F.) Paris

Pupil of P. Delaroche.
Medals, 1847-51-53-55 (E. U.)-67 (E. U.).
Legion of Honor, 1855.
Officer of Legion of Honor, 1867.
Born, 1819. Died, 1901.

"Orpheus."

38 x 43

From the Alex. White Collection, Chicago.
Dated 1853.

38

DUPRÉ (Jules) Paris

Medals, 1833-1867 (E. U.).
Legion of Honor, 1849.
Officer of Legion of Honor, 1870.
Born, 1812. Died, 1889.

"A Bright Day."

17 x 11

From the Collection Gavet, Paris.
Dated 1870.

39

ZAMACOIS (Eduard) Paris

Pupil of Meissonier.
Medal, 1867.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1843. Died, 1871.

"Spain, 1812—French Occupation."

20 x 18

From the Widow of the Artist.
Dated 1866.

Two French cuirassiers have been lured into a cabaret and murdered.
The murderers are disposing of the bodies by throwing them down a well.

DE NEUVILLE (A.) Paris

Pupil of Picot.
Medals, 1859-61.
Legion of Honor, 1873.
Officer of Legion of Honor, 1881.
Born, 1836. Died, 1885.

"The Attack at Dawn."

86 x 57

Dated 1877.

A detachment of Mobiles and Turcos of the army of Bourbaki, retreating on Switzerland, is surprised at daybreak by a Prussian column in a village of the Jura.

TURNER (J. M. W.) London

Associate of the Royal Academy.
Born, 1775. Died, 1851.

"Landscape, Raby Castle."

47 x 70

DÉCAMPS (A. G.) Paris

Pupil of Pujol.
Medals, 1831-34.
Chevalier of the Legion of Honor, 1839.
Officer of the Legion of Honor, 1851.
Born, 1803. Died, 1860.

"The Suicide."

22 x 15

From the W. T. Blodgett Collection, New York.

DIAZ (N.) Paris

Medals, 1844-46-48.
Legion of Honor, 1851.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1807. Died, 1876.

"Effect of Autumn."

16 x 12

44

COUTURE (Thos.)

Paris

Pupil of Gros.
 Medals, 1844-47-55.
 Legion of Honor, 1848.
 Born, 1815. Died, 1878.

"Day Dreams."

35 x 46

Dated 1859.
 Probasco Collection.

45

PLASSAN (A. E.)

Paris

Medals, 1852-57-59.
 Medal, Phila. Centennial Exp., 1876.
 Legion of Honor, 1850.
 Born, 1817. Died, 1903.

"Devotion."

9 x 12

From the Artist.

46

CHAPLIN (Charles)

Paris

Pupil of Drolling.
 Medals, 1851-52-65.
 Legion of Honor, 1865.
 Officer of the Legion of Honor, 1877.
 Born, 1825. Died, 1891.

"Devotion."

8 x 11

From the Artist.

47

PLASSAN (A. E.)

Paris

Medals, 1852-57-59.
 Medal, Phila. Centennial Exp., 1876.
 Legion of Honor, 1850.
 Born, 1817. Died, 1903.

"Prayer."

8½ x 11

From the Artist.

MADRAZO (Raimundo de) Paris

Pupil of Cogniet.
Medal, 1878.
Legion of Honor, 1878.
Gold Medal (E. U.), 1889.
Officer of the Legion of Honor, 1889.

"Coming out of Church."

39 x 25

DAGNAN-BOUVERET (P. A. J.) Paris

Pupil of Gérôme.
Medals, 1878-80.
Legion of Honor, 1885.

"An Accident."

49 x 35

Dated 1879.
Salon, 1880.

WILLEMS (Florent) Paris

Medals, 1844-46-55-67 (E. U.).
Medal at Brussels, 1843.
Chevalier of the Order of Leopold.
Legion of Honor, 1853.
Officer of the Order of Leopold, 1855.
Officer of the Legion of Honor, 1864.
First-class Medal, Exposition Universel, 1878.

"The Health of the King."

16 x 12

GÉRÔME (J. L.) Paris

Pupil of P. Delaroche.
Medals, 1847-48 (E. U.)-55.
Legion of Honor, 1855.
Member of the Institute of France, 1865.
One of the eight Grand Medals of Honor (E. U.), 1867.
Officer of the Legion of Honor, 1867.
Grand Medal of Honor, 1874.
Commander of the Legion of Honor, 1878.
Medal Sculpture (E. U.), 1878.
Grand Medal of Honor (E. U.), 1878.
Professor in the School of the Beaux Arts.
Born, 1824. Died, 1904.

"The Duel after the Masquerade."

21 x 15

From the Artist.

The London *Athenæum* of January 30, 1858, spoke of it as follows:

"It appeared at the fag end of the last French Exhibition, but too late to receive the universal admiration due to its great merits, and too late to receive from us more than a line of notice. The scene is the Bois de Boulogne—time, daybreak; the sky lurid with a dull yellow, curdling fog. The duel has just taken place. The one who is pricked to the heart is a Pierrot—one of those Scaramouch clowns that the Italians introduced into France in the days of Bellerose and Gros Gentilreme. His face is a three-act tragedy reduced to one look; a gray glaze is over the eye; the passionate, sensual mouth is just dropping with a horrible, agonizing grimace, that conveys to you the very gasp and sickness of the first sensation of a vital wound. The face is drawn with the pain; and from under the white fool's cap the death-sweat trickles through the white fool's paint still on the vicious cheeks, just as raindrops do through the silvery mist on a winter window-pane. His legs are thrust out stiff and straight in the broad, loose fool's dress, and one hand still holds the thin, sharp sword, and another clutches at life. Pierrot—poor, mad, stabbed Pierrot—is held in the half careless arms of a Duc de Guise, in the full white ruffles, short black coat, and slanted, close cap of that Bartholomean age. Sorry, or careless, you hardly know which, for his dark face is bent with a sullen anxiety over the sped man. A Doge of Venice, in a great flaunting robe of flowered green satin, with another over it of scarlet, edged with deep, stiff gold lace, bends over Pierrot, groping, with horror that grinding thrust! There is the sword—dropped as it was drawn from the cloven heart!

"The harlequin has a great-coat thrust on by one sleeve like a hussar jacket, just as, hot and fired with brandy, they tumbled into the coach and drove straight for the lonely wood outside the Boulevards. How we long that that bent man in the long skin cloak and fur hood, with the tasseled moccasins, and hair tied up in a knot, with gaudy red and yellow macaw feathers stuck through, would turn, that we might see and profit by his anguish! Well may the frozen trees shake their long black, spectral fingers over the scene—the horrible sequel of a night of vice.

"And there are two coaches seen through the fog, with the skeleton-looking horses, fit only to draw an orphan's hearse to a cheap funeral, with their carrion heads drooping with the night's toil and roll. One coachman is holding up his hand in horror at the scene; he wonders if any one will pay his fare, or if he will be arrested. He does not like carrying home the dead fool. The other waits and listens ungesticulating.—There, too—the two long paths of stamped footprints in the snow; the one right, the other left. They drive round to avoid the gendarmes, who don't like to see two cabs driving together at odd hours to the duellist's wood.

"And this is the end of it. Those two trodden plats of snow, a dead body and a guilty heart, all to come from that war of music and of voices, that deluge of shouts and laughter and screams, that whirl of feet-stamps, that jostle and hell-pool of vicious, leering faces and wanton eyes, that

fog and eddy of colors and sound, of hot patchouli, of rose, of frangipanni, of muslin and ribbons, of fools, goblins, peasant girls, witches and monks—and all for what?

“There is an epitome of a hundred passionate novels in this painting, which is worthy of M. Delaroche’s best pupil.

“There is room in it for all shades of painting, from the speckle of Teniers to the willowly sweep of Rubens. There is room for Vernet’s impetuosity and M. Gérôme’s care.

“A finer moral lesson than this of M. Gérôme’s has not been taught since Hogarth’s time.”

52

MEISSONIER (J. L. E.) Paris

Pupil of Cogniet.
Medals, 1840-41-43-48.
Legion of Honor, 1846.
Grand Medal of Honor (E. U.), 1855.
Officer of Legion of Honor, 1856.
Member of the Institute of France, 1861.
Honorary Member of the R. A., London.
One of the eight Grand Medals of Honor (E. U.), 1867.
Commander of the Legion of Honor, 1867.
Grand Medal of Honor (E. U.), 1878.
Born, 1813. Died, 1891.

“1814.”

9½ x 12½

Dated 1862.
Gallery of Prince Napoleon.
Collection Bouvent-Aubelot.
Sale of Ruskin, London, 1881.
Exposition of Works of Meissonier, Paris, 1884.

Mounted on a white horse, his gray overcoat thrown back from his uniform, leaving his escort behind him, Napoleon has ascended a knoll from which he can view the field of to-morrow’s battle.

His brow is thoughtful, and his eyes wander beyond the ground where the game of his destiny is to be played, trying as it were to read the future.

The sky is banked with heavy clouds, and the pale sun which illumines it is no longer the sun of Austerlitz.

53

PETTENKOFEN (A. von) Vienna

Pupil of Academy of Vienna.
Chevalier of Order of Crown of Oak, 1873.
Born, 1821. Died, 1889.

“The Market of Sznolnok, Hungary.”

18½ x 10

From Collection Gsell, Vienna.
From Collection Oeltzelt, Vienna.

VERNET (Horace) Paris

Pupil of Vincent.
Medals, 1812-55.
Legion of Honor, 1814.
Officer of the Legion of Honor, 1825.
Member of the Institute of France, 1826.
Director of the French Academy at Rome, 1828.
Commander of the Legion of Honor, 1842.
Grand Officer of the Legion of Honor, 1862.
Born, 1789. Died, 1863.

“Italian Brigands Surprised by Papal Troops.”

52 x 33

From Collection of Mr. John Taylor Johnston, New York.
Dated 1830.

A stirring picture by this great master, and perhaps the most notable and faithful representation on canvas of this scourge of Italy, which has existed even in the present century. The story is graphically told; the overturned coach, the murdered postilion, the captured treasures, the travelers hurried away for the hope of a future ransom, the sudden advent of the Papal troops, the rush of their attack, their partial victory, and the strange contradiction of the brigands appealing to the Blessed Virgin for succor.

VICKERS (Alfred) London

Born, 1786. Died, 1868.

“Small Landscape, with Windmill.”

PLASSAN (A. E.) Paris

Medals, 1852-57-59.
Medal, Centennial Exp., Phila., 1876.
Legion of Honor, 1859.
Born, 1817. Died, 1903.

“Disappointment.”

6 x 8

From the Artist.

BRETON (Jules) Paris

Pupil of Devigne and Drolling.
 Medals, 1855-56-59-61.
 Medals, London, Vienna and Brussels.
 Legion of Honor, 1861.
 Medal of the First Class and Officer Legion of Honor at the
 Universal Exhibition, 1867.
 Medal of Honor, Salon, 1872.
 Knight of the Order of Leopold, 1881.
 Ribbon of St. Stanislas, of Russia.
 Corresponding Member of the Academies of Vienna, Stockholm
 and Madrid.
 Member of the Institute of France, 1886.

"The Close of the Day."

19 x 25

From the Artist.
 Dated 1865.

BRETON (Jules) Paris

Pupil of Devigne and Drolling.
 Medals, 1855-57-59-61.
 Medals, London, Vienna and Brussels.
 Legion of Honor, 1861.
 Medal of the First Class and Officer Legion of Honor at the
 Universal Exhibition, 1867.
 Medal of Honor, Salon, 1872.
 Knight of the Order of Leopold, 1881.
 Ribbon of St. Stanislas of Russia.
 Corresponding Member of the Academies of Vienna, Stockholm
 and Madrid.
 Member of the Institute of France, 1886.

"Returning from the Fields."

41 x 27

Dated 1871.
 From the Morgan Collection.

TROYON (C.) Paris

Pupil of Rivereaux.
 Medals, 1838-40-46-55.
 Legion of Honor, 1849.
 Born, 1810. Died, 1865.

"Cattle Drinking."

21 x 31

Dated 1851.
 Collection Viot.
 Exhibited, 1883, in Paris as one of the "Hundred Masterpieces."

The Sun, though hidden by clouds, bathes the landscape in light, and the water glistens in its rays, which gilds the coats of the animals; the effect of the Sun breaking through storm-clouds is rendered with incomparable artistic skill.

ALFRED WOLFF.

MUNKACSY (Mihaly) Paris

Pupil of Düsseldorf Academy.
Medals, 1870-74.
Legion of Honor, 1877.
Officer of Legion of Honor, 1878.
Grand Medal of Honor, Exposition Universel, 1878.
Created an Austrian Baron, 1882.
Born, 1844. Died, 1900.

"The Story of the Battle."

54 x 40

From the Theo. Eggers Collection, Vienna.

DUPRE (Jules) Paris

Medals, 1833 (E. U.)-1867.
Legion of Honor, 1849.
Officer of the Legion of Honor, 1870.
Born, 1812. Died, 1869.

"The Old Oak."

24 x 28

DELACROIX (Eugène) Paris

Pupil of Guérin.
Medals, 1824-48.
Medal of Honor (E. U.), 1855.
Legion of Honor, 1831.
Officer, 1846.
Commander, 1855.
Member of the Institute, 1857.
Born, 1798. Died, 1863.

"Christ on the Cross."

26 x 33

Dated 1846.
Salon of 1847.
Universal Exposition, 1885.
Bonnet Collection.
Famien Collection.
Collection Defoer.
"Hundred Masterpieces" Exhibition, Paris, 1883.
From Albert Wolff's Criticisms on "The Hundred Masterpieces."

"When Delacroix paints the magnificent *Christ upon the Cross*, a canvas which appeared as one of the capital masterpieces of this exhibition which reckoned so many, it is the supreme drama which inspires him; what he desires to render is the grand crime of the crucifixion, and not the crucified himself. This Son of God is not the traditional Christ, correctly nailed to the Cross; it is the visionary apparition bearing testimony against religi-

ous persecution, the Martyr who has suffered his doom and whom we see across the dreadful solitude, which is the image of his abandonment. He cares little to paint correctly an academic study according to the routine formula; what he wants to paint is the grand drama, the conclusive moral impression; his Christ has lived, his flesh has thrilled, his heart has bled in truth; he is the incarnation of all martyrdom; of consummate crime left in the midst of the indifference of nature. There are no tears, no lamentations to communicate an emotion; it exhales all naturally from the sole figure; and it suffices for depicting the entire horror of the scene and for filling the soul with veneration and profoundest pity. This is the effect of art in its loftiest development, art whose influence is terrifying in its simplicity, and thus we find the artist in all his works.

* * * * *

"The controlling note in Eugène Delacroix's painting is the dramatic note. We might say of him that he is the Shakspeare of art; he has the great author's majesty of concession, his art of painting a character in a few strokes, and his power of color. That which interests him is the drama of all epochs, of every literature and of every place.

"What Delacroix occupies himself about, what moves him, is the drama."

63

ISABEY (L. G. E.)

Paris

Pupil of his father.
Medals, 1824-27-55 (E. U.).
Legion of Honor, 1832.
Officer of the Legion of Honor, 1852.
Born, 1804. Died, 1886.

"After the Storm."

46 x 29

Dated 1842.

64

DIAZ (N.)

Paris

Medals, 1844-46-48.
Legion of Honor, 1851.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1807. Died, 1876.

"Forest of Fontainebleau—Autumn."

25 x 30

Dated 1871.

VAN MARCKE (E.) Paris

Pupil of Troyon.
Medals, 1867-69-70.
Legion of Honor, 1872.
First-class Medal (E. U.), 1878.
Born, 1827. Died, 1891.

"The Pool."

24 x 20

BAKER (Geo. A.), N. A. New York

Member of National Academy, 1851.
Born, 1821. Died, 1881.

"Portrait of the Artist, by himself."

21 x 26

From the Artist.
Dated 1874.

HERBERT (J. R.) London

Born, 1810. Died, 1882.

"Portrait of Hon. W. E. Gladstone."

30 x 24

ELLIOTT (C. L.), N. A. New York

Pupil of Trumbull and Quidor.
Academician of National Academy.
Born, 1812. Died, 1868.

"The Artist, by Himself."

22 x 27

From the Artist.

STONE (Wm. O.), N. A. New York

Academician of the National Academy, 1859.
Born, 1830. Died, 1875.

"Portrait of W. W. Corcoran."

21 x 27

From the Artist's sale.

ELLIOTT (C. L.), N. A. New York

Pupil of Trumbull and Quidor.
Academician of National Academy.
Born, 1812. Died, 1868.

"Portrait of A. B. Durand, N. A."

21 x 26

From the Artist.

VAN DER HELST (Bartholomeus) Amsterdam

Born, 1601. Died, 1670.

"Anna Maria Schurmann."

26 x 34

Anna Maria Schurmann was born at Cologne, 1607, and was a woman of very remarkable intellectual distinction.

SHEE (Sir M. A.), P. R. A. Dublin

President Royal Academy in 1830.
Born, 1770. Died, 1850.

"Portrait of Miss Moffat."

36 x 27

BAKER (Geo. A.), N. A. New York

Member National Academy. 1851.
Born, 1821. Died, 1881.

"A Portrait."

22 x 27

From the Artist.
Dated 1873.

BONNAT (Leon) Paris

Pupil of Cogniet.
Medals, 1861-63-67.
Legion of Honor, 1867.
Medal of Honor, 1869.
Officer of the Legion of Honor, 1874.
Member of the Institute of France, 1881.
Knight of the Order of Leopold, 1881.
Commander of the Legion of Honor, 1882.

"Portrait of the Artist."

23 x 27

Dated 1885.

Painted for and presented to Mr. Walters by the Artist.

75

MULLER (Chas. L.) Paris

Pupil of Gros and Cogniet.

Medals, 1838-46-48.

Legion of Honor, 1849.

Medal First Class, 1855.

Officer of Legion of Honor, 1859.

Member of the Institute of France, 1861.

Born, 1815. Died, 1892.

"A Portrait."

Oval, 19 x 23

From the Artist.

Dated 1852.

76

SCHREYER (Ad.) Paris

Medal, Brussels, 1863.

Cross of Order of Leopold, 1864.

Medals, Paris, 1864-65-67 (E. U.), Vienna (E. U.), 1873.

Member of the Academies of Antwerp and Rotterdam.

Honorary Member of the Deutsches Nochtstift.

Born, 1828. Died, 1899.

"Embourbe—Plains of Hungary."

78 x 46

International Exposition, 1873, Vienna.

77

VAN MARCKE (E.) Paris

Pupil of Troyon.

Medals, 1867-69-70.

Legion of Honor, 1872.

First-class Medal (E. U.), 1878.

Born, 1827. Died, 1891.

"The Approach of the Storm."

78 x 57

From the Artist.

Salon, 1873.

Dated 1873.

78

GALLAIT (Louis) Brussels

Pupil of Celothue and Hennequin.

Medals, 1835-48.

Legion of Honor, 1841.

Chevalier of the Order of the Crown of Oak, Holland.

Honorary Member of the Royal Academy, London.

Grand Cordon of the Order of Leopold, 1881.

Member of the Academy of Antwerp.

Born, 1810. Died, 1888.

"Art and Liberty."

26 x 34

Collection of H. D. Hooft van Woudenberg van Geerestein.

Dated 1859.

79

WILSON (Jock) London

Born, 1774. Died, 1855.

"A Landscape."

16 x 24

80

JACQUE (Charles Emile) Paris

Medals, 1861-63-64.

Legion of Honor, 1867.

Born, 1813. Died, 1894.

"Chickens."

10 x 7

From Felix Ziem.

81

JACQUE (Charles Emile) Paris

Medals, 1861-63-64.

Legion of Honor, 1867.

Born, 1813. Died, 1894.

"Chickens."

12 x 8

From the Artist.

CLAIRIN (Georges)

Paris

Pupil of Picot.
Medals, 1882-85.

"Entering the Harem."

25 x 32

Collection of Mr. John Wolfe.

DELAROCHE (Paul Hippolyte)

Paris

Pupil of Gros.
Chevalier of the Legion of Honor, 1828.
Member of the Institute of France, 1832.
Professor at Beaux Arts, 1833.
Officer of the Legion of Honor, 1834.
Born, 1797. Died, 1856.

"The Hemicycle."

100 x 16

Dated 1853.

"L'Hémicycle du Palais des Beaux Arts" is the title given in France to the grand composition which decorates the semicircular wall of the Amphitheatre of the School of the Fine Arts at Paris.

The Academy of the Fine Arts at Paris is dedicated to the study and advancement of Painting, Sculpture and Architecture, and it will be well to bear in mind that, besides the usual Halls for exhibition and study, and ample accommodations for Professors and Students, the same building comprises a very fine collection of Monuments, architectural and sculptural, the remains of Ancient French Art, which, after the ravages of the first French Revolution, were brought together by M. Lenoir and ultimately placed within these walls. On entering this extensive edifice, and after passing through the three open quadrangular courts, we ascend by a flight of steps to a hall or amphitheatre, destined for the delivery of inaugural discourses and the distribution of the prizes awarded to the students. The chairs of the Professors occupy the diameter of this hall. The semicircular benches for the students are in front; beyond and around them extends the semicircular wall (L'Hémicycle) already mentioned; and the whole is well lighted from above.

In the year 1837 it was suggested to the Government that this semicircular wall should be decorated with some appropriate subject, instead of being left bare or of one uniform color. The suggestion was followed out by the Minister of the Interior, and the commission was given to M. Paul Delaroche. His first sketch, which comprised not more than twenty-four figures, being approved of, the contract was signed.

It will be immediately perceived that, on the part of the artist, these terms have not been strictly adhered to. Inspired with a noble ambition to

leave behind him such work as should connect his name honorably with those of the great men who had gone before him, and justify the choice of his country and the general applause of Europe (for his was already a European fame), Delaroche, while adhering to his first conception, gradually enlarged it, till the twenty-four figures had extended to seventy-five, and after nearly four years of incessant study, the magnificent composition as we now behold it was unveiled to an impatient public. It received its due meed of admiration and applause, as one of the greatest, if not the greatest, of the productions of modern times; and it is proper to record that on its completion the high-minded artist absolutely refused any further remuneration than that which he at first stipulated for, a sum which scarcely repaid the cost of labor and material; the thought and the time were given, or rather were munificently consecrated, to art and to his country.

The space covered by the painting measures not less than fifty feet in length, by about fifteen in height. The figures in front are colossal; those farther removed are life-size. There are here no tricks of art by way of enhancing the effect of some figures at the expense of others. The whole is lighted up by a broad daylight from above, the real light and the artificial light being the same. The painting is in oil; but being on a curved, not a flat surface, the inconvenience of reflected lights is avoided, and every part is equally illuminated. All the personages are still; the animation is in the expression and attitude, without movement, which gives to the multitude of figures a sort of Elysian repose befitting an assemblage of beings who belong no more to this noisy, changeable world, but to one all-peaceful, all-divine.

The picture upon the walls of the "Beaux Arts" was executed under the supervision of M. Delaroche by himself and his pupils. Very unfortunately, it was partly destroyed by fire, and repaired by other hands without his supervision. The work before us, on the contrary, was touched by the brush of the master alone, who finished it with such care and with such satisfaction to himself, that he said: "If my name is to be known to posterity, it will be through this picture." It was also from this canvas that Henriquel Dupont executed his great engraving.

The subject, as conceived by the painter, is the distribution of the prizes awarded to successful talent in the presence of an assemblage of the greatest artists of every age and country, from the era of Pericles down to that of Louis XIV. The selection of personages, where only a certain number could be introduced—the arrangement of the figures, where all were to be placed nearly in a line—the grouping and attitudes of the various characters—presented some extraordinary difficulties, which will be fully appreciated by every one who has reflected on the principles of art, and overcome, it must be allowed, with the most wonderful judgment, taste and skill. The artist, after long and mature consideration, rejects the formality of a chronological series, and that sort of monotony which must

have resulted from grouping the figures into separate nations and schools. The great men here assembled in friendly convocation have already taken their places in the Temple of Immortality, where earthly distinctions of time and place are at an end. Yet, to avoid all heterogeneous confusion, they were to be linked with each other, united in the fancy of the spectator, and associated with the living congregation over which they in a manner preside, by some leading idea, which, pervading the entire composition, should bring into harmonious unity the multifarious variety of figures, characters and costumes. Before entering into details, it is worth while to consider how this idea has been carried out, and with what admirable skill the scenic disposition of the subject has resolved itself into one great whole.

The background represents the portico of a great temple of the Ionic order, which may be regarded as the temple of Fame or Immortality. In the centre, in a species of recess, is placed a throne or tribunal, with an ascent of four marble steps. On this throne are seated Apelles, the painter (37); on his right Ictinus, the architect of the Parthenon and the temple of Phigalia (36); on his left the sculptor Phidias (38). These, of all the figures, are the most removed from the actual scene, and seated in majestic quietude, and crowned with laurels, they appear to contemplate the assemblage of artists over which they preside in right of their antique fame.

In front of this tribunal, and lower down, stand four female figures, most beautifully and wisely introduced, as imparting to the whole composition a softer grace and more contrasted variety in character and costume than would otherwise have been possible. These represent collectively and most poetically the theory of art; separately, they personify the four great influences which have successively ruled the manifestations of the human mind as developed into form in the fine arts. First, to the left of the spectators, sits Greek Art simply draped, in calm and elegant repose (35); opposite to her, Roman Art, more sternly grave, and wearing the diadem of Empire (40). Next to Greek Art, and traditionally allied to her, stands a lovely figure in long drapery, at once graceful and decorous, with eyes upturned and looks commercing with the skies. This is Gothic or Mediæval Art, inspired by the purer influences of Christianity; beside her stands the model of a Gothic Cathedral (34). In face and figure this charming creation is said to be the portrait of the artist's wife, the beautiful daughter of Horace Vernet. Opposite to her, in strong contrast, stands a figure representing that period of art which we call the Renaissance, and which, almost immediately on the revival of classical learning, superseded the religious influences of the middle ages (41). Beautiful, bold, half undraped, "robes loosely flowing, hair as free," with jeweled bracelets on her full, rounded arms, yet with a sort of luxurious grandeur in the pose and physiognomy, she well represents that style of art which Bramante, Michael Angelo, Paul Veronese and Rubens carried out with such a prodigality of talent, such a splendid license. In front of this most

beautiful and significant group, and so placed as not to interfere with them, is a half-kneeling female figure representing the Genius of Fame (34), at her side a heap of laurel crowns, which she seems in the act of distributing to the successful candidates.

The three famous old Grecians and the five allegorical female figures compose this central group—a sort of vision combining the real and ideal; the action of the last-named figure connecting the whole with the living, breathing humanity supposed to be assembled below; and the four allegorical figures connecting it with the groups which extend on either side. Some of these personages are seated behind on a kind of marble bench extending in front of the portico, and others are standing more in the foreground. To the right of the spectator are assembled the famous Architects; opposite to them, on the left, the most celebrated Sculptors. Beyond these again on either side, appear the greatest painters who have flourished from the revival of art to the seventeenth century. On the right those who were eminent as designers, and who founded their art on the study of human character and the principles of human form. On the left, we find assembled those Painters who were most remarkable as colorists, whose art was founded on the appearance of general Nature, the effects of light and shade, and the aspects of social life. Such is the original and truly magnificent conception of the artist, and such the distribution of his subject considered as a whole.—*Mrs. Jameson*.

84

RIVIERE (Briton), R. A. London

Member of the Royal Academy.

“**Syria—The Night Watch.**”

65 x 37

Dated 1880.

Syria is a country of high historic and sacred interest. Take it in its full extent—including Palestine—and no country in the world can be compared with it.

As much as *any* nation is *now*, Phœnicia, a province of Syria, *was*, “thirty centuries ago,” “the mistress of the seas.” Merchants of every nation met and traded in her rich marts. She was also the cradle of manufacture. Tyrian purple was the garb and symbol of royalty in every land, and Homer tells us before his day a Sidonian robe was considered a gift of sufficient splendor to propitiate the angry patron goddess of Troy (Il. vi. 288).

Damascus, the capital of Syria, is confessedly the oldest city in the world, and Antioch, another capital, was the third city of the Roman Empire; and here, eighteen centuries ago, the name we bear, and in which we glory—the name *Christian*—was invented.

No country of anything like its extent has passed through so many political changes and vicissitudes as Syria.

Some of the ruins of Syria, in their massive proportions and architectural splendor, rank among the finest in the world.

Besides the *general* ruin and decay of the country as presented in its present aspect, of the ancient great cities of Syria, no less than nine are now *completely desolate*—namely, Apamea, Laodicea-ad-Libanum, Seleucia, Pieria, Orthosia, Arca, Chalcis, Phaeno, Bozrah, and Salcha; eight have dwindled down to poor and miserable villages—namely, Heliopolis, Palmyra, Tyre, Arodus, Riblah, Gebal, Edrée and Kenath.

Antioch, the capital in the age of Roman splendor, Sidon, the ancient capital of Phœnicia, and Hamath, one of the primeval strongholds of the Canaanites, are now small, decaying towns.

85

MILLAIS (Sir John Everett), P. R. A. London

Member of the Royal Academy.
Medal, 1855.
President, 1896.
Medal of Honor and Legion of Honor at the E. U., 1878.
Born, 1829. Died, 1896.

“News from Home.”

10 x 13

86

ALMA-TADEMA (L.), R. A. London

Pupil of Leys.
Medals, Paris, 1864-67.
Member of the Royal Academy, Amsterdam.
Knight of the Order of Leopold.
Knight of the Order of the Dutch Lion.
Knight of the Order of Merit of St. Michael of Bavaria.
Member of the Royal Academy of Munich.
Legion of Honor, 1873.
Grand Gold Medal, Berlin, 1874.
Member of the Royal Academy of Berlin.
Member of the Society of Painters in Water Colors.
Knight of the Gold Lion of the House of Nassau.
Knight of the K nigliche Kronen-Orden of Prussia.
Honorary Professor, Royal Institute of Fine Arts, Naples.
Medal, Exposition Universel, 1878.
Officer of the Legion of Honor, 1878.
Member of the Royal Academy, London.
Order of Merit, Berlin, 1881.
Corresponding Member Academy Beaux Arts, 1881.

“My Sister is not In.”

12½ x 16

Royal Academy, 1880.
Opus CCX.

MILLET (J. F.)

Paris

Pupil of P. Delaroche.
 Medals, 1853-64 (E. U.)-67.
 Legion of Honor, 1868.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1814. Died, 1875.

"Breaking Flax."

15 x 18

From the Henry Wallis Collection, London.

SCHREYER (Ad.)

Paris

Medals, 1864-65 (E. U.)-67.
 Vienna Exposition, 1873.
 Medal, Brussels, 1863.
 Cross of Order of Leopold, 1864.
 Member of the Academies of Antwerp and Rotterdam.
 Honorary Member of the Deutsches Nothstift.
 Born, 1828. Died, 1899.

"A Cold Day."

27 x 19

HENNER (J. J.)

Paris

Pupil of Drolling.
 Prize of Rome, 1858.
 Medals, 1863-65-66-78 (E. U.).
 Legion of Honor, 1873.
 Officer of the Legion of Honor, 1878.

"The Nymph."

8 x 10

ISABEY (L. G. E.)

Paris

Pupil of his father.
 Medals, 1824-27-55 (E. U.).
 Legion of Honor, 1832.
 Officer of the Legion of Honor, 1852.
 Born, 1804. Died, 1886.

"Departure of Elisabeth of France for Spain."

20½ x 27

91

JALABERT (Chas. F.)

Paris

Pupil of Delaroche.
Medals, 1847-51-53-55 (E. U.)-67 (E. U.).
Legion of Honor, 1855.
Officer of Legion of Honor, 1867.
Born, 1819. Died, 1901.

"Italian Girl."

9 x 15

From the Artist.

92

DETAILLE (Edouard)

Paris

Pupil of Meissonier.
Medals, 1869-70-72.
Legion of Honor, 1873.
Officer of the Legion of Honor, 1881.

"The Picket."

15 x 18

Dated 1875.

93

DE NEUVILLE (A.)

Paris

Pupil of Picot.
Medals, 1859-61.
Legion of Honor, 1873.
Officer of Legion of Honor, 1881.
Born, 1836. Died, 1885.

"Information."

12 x 18

Dated 1876.

94

ELLIOTT (C. L.), N. A.

Pupil of Trumbull and Quidor.
Academician N. A.
Born, 1812. Died, 1868.

"Portrait of Chief Justice Taney."

YVON (A.)

Paris

Pupil of Paul Delaroche.
 Medals, 1848-55 (E. U.)-57-67 (E. U.).
 Legion of Honor, 1855.
 Medal of Honor, 1857.
 Officer of the Legion of Honor, 1867.
 Born, 1817. Died, 1893.

“Portrait of Napoleon III.”

18 x 21

Dated 1868.

“This portrait head of Napoleon III was painted from life by YVON for his celebrated picture of the ‘Battle of Solferino.’”

MARILHAT (Prosper)

Paris

Pupil of Roqueplan.
 Born, 1811. Died, 1847.

“Landscape with Mosque.”

21½ x 19

THAULOW (Fritz)

Norway

“Landscape, River and Bridge.”

33 x 40

REYNOLDS (Sir Joshua), P. R. A.

Pupil of Thomas Hudson.
 First President Royal Academy, 1768.
 Knighted, 1768. Exhibition Royal Academy, 1768-89.
 Born, 1723. Died, 1784.

“The Strawberry Girl.”

30 x 26

CABANEL (A.)

Paris

Pupil of Picot.
 Prize of Rome, 1845.
 Medals, 1852 (E. U.)-55.
 Legion of Honor, 1855.
 Member of the Institute of France, 1863.
 Officer of the Legion of Honor, 1864.
 Grand Medal of Honor, 1865, and (E. U.), 1867.
 Commander of the Legion of Honor, 1878.
 Grand Medal of Honor (E. U.), 1878.
 Professor in the School of the Beaux Arts.
 Born, 1823. Died, 1888.

" Pandora."

" Portrait of Mlle. Nilsson."

20 x 29

From the Artist.
 Dated 1873.

100

FROMENTIN (E.)

Paris

Pupil of Cabat.
 Medals, 1849-57-59 (E. U.)-67.
 Legion of Honor, 1859.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1820. Died, 1876.

" At the Well."

8 x 10

Dated 1875.

101

ELLIOTT (C. L.), N. A.

New York

Pupil of Trumbull and Quider.
 Academician of the National Academy.
 Born, 1812. Died, 1868.

" Anthony van Corlear."

10 x 12

From the Ranney Sale, New York.
 Dated 1852.

102

KURZBAUER (E.)

Munich

Pupil of Piloty.
 Born, 1846. Died, 1870.

" The Dispute."

25 x 17

Dated 1877.

103

HART (Jas. M.), N. A.

New York

Academician of National Academy.
Born, 1828. Died, 1901.

"Adirondacks."

35 x 20

From the Artist.
Dated 1859.

104

VAN MARCKE (E.)

Paris

Pupil of Troyon.
Medals, 1867-69-70.
Legion of Honor, 1872.
First-class Medal (E. U.), 1878.
Born, 1827. Died, 1891.

"Cow—(Bright Sunlight)."

27 x 19

From the Collection of Mr. John Wolfe, New York.

105

VILLEGAS (Josef)

Rome

"Cairo—The Slipper Merchant."

25 x 19

From the W. T. Blodgett Collection, New York.
Dated 1872.

106

JALABERT (Chas. F.)

Paris

Pupil of Delaroche.
Medals, 1847-51-53-55-(E. U.)-67 (E. U.).
Legion of Honor, 1855.
Officer of the Legion of Honor, 1867.
Born, 1819. Died, 1901.

"The Morning."

8½ x 13

From the Artist.
Dated 1863.

107

VILLEGAS (Josef)

Rome

"Poultry Market—Tangier."

14 x 21

CALAME (Alex.)

Geneva

Pupil of Diday.
 Medals, 1839-40.
 Member of the Academies of St. Petersburg and Brussels.
 Legion of Honor, 1842.
 Born, 1810. Died, 1864.

"The Jungfrau, Switzerland."

41 x 33

From the Collection of the Duc de Morny, Paris.
 Dated 1858.

VAN MARCKE (E.)

Paris

Pupil of Troyon.
 Medals, 1867-69-70.
 Legion of Honor, 1872.
 First-class Medal (E. U.), 1878.
 Born, 1827. Died, 1891.

"Study from Nature."

26 x 22

From the Artist.

DELACROIX (Eugène)

Paris

Pupil of Guérin.
 Medals, 1824-48.
 Medal of Honor (E. U.), 1855.
 Legion of Honor, 1831.
 Officer, 1846.
 Commander, 1855.
 Member of the Institute, 1857.
 Born, 1798. Died, 1863.

"King John at Poitiers."

21 x 25½

Centennial Exposition French Art, 1889.

SCHEFFER (Ary)

Paris

Pupil of Guérin.
 Grand Prize for Painting at Antwerp, 1816.
 Legion of Honor.
 Born, 1795. Died, 1858.

"Christ Weeping over Jerusalem."

28 x 42

Dated 1851.

And when He was come near He beheld the city, and wept over it.—LUKE XIX. 41.

INNESS (George)

New York

Pupil of Regis Gignoux.
 Member National Academy Design.
 Medal, Paris E. U., 1889.
 Medal, Munich International Ex., 1892.
 Medal, Chicago Internatl. Ex., 1893.
 Born, 1825. Died, 1894.

"The Valley of the Olives."

45 x 30

Dated 1867.
 From the R. H. Halsted Collection.

GÉRÔME (J. L.)

Paris

Pupil of Delaroche.
 Medals, 1847-48 (E. U.)-55.
 Legion of Honor, 1855.
 Member of the Institute of France, 1865.
 One of the eight Grand Medals of Honor (E. U.), 1867.
 Officer of the Legion of Honor, 1867.
 Grand Medal of Honor, 1874.
 Commander of the Legion of Honor, 1878.
 Medal Sculpture (E. U.), 1878.
 Grand Medal of Honor (E. U.), 1868.
 Professor in the School of Beaux Arts.
 Born, 1824. Died, 1904.

"Christian Martyrs—The Last Prayer."

59 x 34

Painted 1863-1883.

PARIS, July 15, 1883.

MY DEAR SIR:—I send you a few notes about my picture, "The Christian Martyrs—Last Prayer," which you have bought. I regret to have made you wait for it so long, but I had a difficult task, being determined not to leave it until I accomplished all of which I was capable.

This picture has been upon my easel for over twenty years. I have repainted it from the beginning three times; have rehandled and rechanged both the effect and the composition, always, however, preserving my first idea.

This, therefore, is really the third canvas which you receive.

The scene is laid in the "Circus Maximus," which might readily be mistaken for an amphitheatre, as in the picture only the end of the circus, and not the straight sides, is visible. But you will see on the left the "Meta," which ends the "Spina," and is the goal around which the chariots made their turns in the races, as I have indicated by the tracks of the wheels in the sand.

The Circus Maximus was one of the mightiest monuments ever built. It held more than one hundred and fifty thousand spectators. Its left touched the Palace of the Cæsars, whence a subterranean passage led directly to the Emperor's loge.

In the time of the Cæsars, Christians were cruelly persecuted, and many were sentenced to be devoured by wild beasts.

This is the subject of my picture.

As they were religious enthusiasts, to die was a joy, and they cared little for the animals, their only thought being to remain firm to the last. And rarely indeed was there found a case of apostasy.

The Roman prisons were terrible dungeons, and Christians, being often long confined before the sacrifice, when led into the circus were emaciated by disease and covered only with rags. Their hearts alone remained strong, their faith alone remained unshaken.

In the middle distance I have placed those destined to be burned alive. They were usually tied upon crosses, and smeared with pitch to feed the flames. Alluding to this, Tacitus says: "These Christians should certainly be put to death; but wherefore smear them with pitch, and burn them like torches?" His sympathy, however, went no further.

It was the custom to starve the wild beasts for several days beforehand, and they were admitted to the arena up inclined planes. Coming from the dark dens below, their first action was of *astonishment* upon facing the bright daylight and the great mass of people surrounding them.

They did then as does to-day the Spanish bull when turned into the arena; entering with a bound he suddenly halts in the very middle of a stride.

This moment I have sought to represent.

I consider this picture one of my most studied works, the one for which I have given myself most trouble.

Is it a success?

Very truly,

(Signed) J. L. GÉRÔME.

114

DIAZ (N.)

Paris

Medals, 1844-46-48.
Legion of Honor, 1851.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1807. Died, 1876.

"Cupid Disarmed."

15 x 26

MILLET (J. F.)

Paris

Pupil of P. Delaroche.
 Medals, 1853-64 (E. U.)-67.
 Legion of Honor, 1868.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1814. Died, 1875.

"The Potato Harvest."

25 x 21

ACHENBACH (Andreas)

Düsseldorf

Pupil of Schirmer.
 Medals, 1839-55-67.
 Legion of Honor, 1864.
 Knight of the Order of Leopold.
 Member of the Berlin, Antwerp and Amsterdam Academies.

"Clearing Up—Coast of Sicily."

44 x 32

From old Düsseldorf Gallery.
 Dated 1847.

FORTUNY (Mariano)

Rome

Pupil of the Barcelona Academy.
 Chevalier of Order of Charles III.
 Prize of Rome from Spain, 1858.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1838. Died, 1874.

"Hindoo Snake Charmers."

Attended by the "Marabout," a sacred bird of India.

49 x 23

A. T. Stewart Collection.
 Dated 1869.

DE NEUVILLE (A.)

Paris

Pupil of Picot.
 Medals, 1859-61.
 Legion of Honor, 1873.
 Officer of Legion of Honor, 1881.
 Born, 1836. Died, 1885.

"In the Trenches."

37 x 22

From the Henry Wallis Collection, London.
 Dated 1874.

GALLAIT (Louis)

Brussels

Pupil of Celothue and Hennequin.
 Medals, 1835-48.
 Legion of Honor, 1841.
 Grand Cordon of Order of Leopold, 1881.
 Chevalier of Order of Crown of Oak.
 Honorary Member Royal Academy.
 Member of Academy of Antwerp.
 Born, 1810. Died, 1888.

"Peace."

32 x 46

Royal Academy, 1872.
 Dated 1872.

DUPRÉ (Jules)

Paris

Medals, 1833 (E. U.)-67.
 Legion of Honor.
 Officer of the Legion of Honor, 1870.
 Born, 1812. Died, 1889.

"Sunset—On the Coast."

23 x 29

DIAZ (N.)

Paris

Medals, 1844-46-48.
 Legion of Honor, 1851.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1807. Died, 1876.

"The Storm."

34 x 23

Dated 1872.

DURAND (A. B.)

New York

Original Member National Academy, 1826.
 President National Academy, 1845-61.

"The Catskills."

50 x 62

From the Artist.
 Dated 1859.

LEYS (Baron H.)

Antwerp

Medal, 1846.
 Chevalier of the Order of Leopold.
 Chevalier of the Legion of Honor, 1847.
 Grand Medal of Honor, 1855.
 One of the eight Grand Medals of Honor (E. U.), 1867.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1815. Died, 1869.

“Edict of Charles V.”

92 x 54

Dated 1859.

From Collection of Count Liederkirke, for whom it was painted.
 U. Exposition, 1867.

The publication of the Edict of Charles V in the year 1550, which introduced the Inquisition into the Netherlands.

By this edict, or “placard,” as it was called, it was ordained that all who were convicted of heresy should suffer death by fire, by the pit, or by the sword—in other words, should be burnt alive, be buried alive, or be beheaded. These terrible penalties were incurred by all who dealt in heretical books, or copied or bought them; by all who held or attended conventicles, by all who disputed on the Scriptures in public or private, by all who preached or defended the doctrines of the Reformation. Informers were encouraged by the promise of one-half of the confiscated estate of the heretic. No suspected person was allowed to make any donation, or sell any of his effects, or dispose of them by will. Finally, the courts were instructed to grant no remission or mitigation of punishment under the fallacious idea of mercy to the convicted party—and it was made penal for the friends of the accused to solicit such indulgence on his behalf.

From Prescott’s History of the Reign of Philip II, Book II, Chap. I.

This edict was renewed by an ordinance of Philip II, dated at *Gand*, August 20, 1556.

This picture was painted by Leys after his second journey to Germany, at his best period, one year before he began the decoration of the Hotel de Ville at Antwerp, and was, for the first time, exhibited at the National Exhibition of Antwerp in 1861.

The scene is the public market-place. In the midst of the crowd stands a herald holding in his hands the fatal notice. He is escorted by men-at-arms, and by the sovereign’s representatives in judicial and administrative matters. Farther off can be seen “*the long stick*,” the presence of which was, according to the custom of the country, necessary to sanction any criminal measure. In the foreground, on the left, is a bookseller’s shop, the painter wishing to draw attention to the strict measures fettering the printers.

124

GALLAIT (Louis)

Brussels

Pupil of Celothue and Hennequin.
 Medals, 1835-48.
 Legion of Honor, 1841.
 Grand Cordon of the Order of Leopold, 1881.
 Chevalier of Order of Crown of Oak.
 Honorary Member Royal Academy.
 Member of Academy of Antwerp.
 Born, 1810. Died, 1888.

"War."

32 x 46

Royal Academy, 1872.
 Dated 1872.

125

CLAYS (P. J.)

Brussels

Medal (E. U.), 1867.
 Legion of Honor, 1875.
 Chevalier of the Order of Leopold.
 Medal, Exposition Universel, 1878.
 Officer of Legion of Honor, 1881.
 Born, 1819. Died, 1900.

"Moonlight in Holland."

23 x 28

126

FROMENTIN (E.)

Paris

Pupil of Cabat.
 Medals, 1849-57-59 (E. U.)-67.
 Legion of Honor, 1859.
 Officer of the Legion of Honor, 1869.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1820. Died, 1876.

"The Halt."

25 x 20

From Collection of M. Lepel Cointet, Paris.
 Dated 1872.

127

VAUTIER (B.), dec'd

Düsseldorf

Pupil of Jordan.
 Medals, 1865-66-67 (E. U.)-78 (E. U.).
 Legion of Honor, 1878.
 Medals at Berlin.
 Member of the Academics at Berlin, Munich, Antwerp and
 Amsterdam.

"Consulting his Lawyer."

27 x 22

From the Collection of Dr. Strauss, Vienna.
 Dated 1872.

128

DAUBIGNY (C. F.)

Paris

Pupil of P. Delaroche.
 Medals, 1848-53-55-57-59-67.
 Legion of Honor, 1859.
 Officer of the Legion of Honor, 1874.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1817. Died, 1878.

"Twilight."

32 x 18

From John Taylor Johnston Collection, New York.
 Dated 1866.

129

BOUGHTON (G. H.), A. R. A.

London

Member of the National Academy of Design.
 Associate of the Royal Academy.

"The Waning Honeymoon."

30 x 20

From the Artist.
 Royal Academy, 1878.
 Dated 1878.

Mr. Boughton says in a letter to Mr. Walters: "A young pair are seated under a tree—late autumn, the big leaves all about—he is reading a book and carelessly caressing his dog; and she is pouting prettily, but thinking no pretty things of him."

130

TURNER (J. M. W.)

London

Associate of the Royal Academy.
 Born, 1775. Died, 1851.

"The Wreck."

28 x 36

Collection C. F. Beckett, Hadley Wood, Essex.

131

GÉRÔME (J. L.)

Paris

Pupil of P. Delaroche.
 Medals, 1847-48 (E. U.)-55.
 Legion of Honor, 1855.
 Member of the Institute of France, 1865.
 One of the eight Grand Medals of Honor (E. U.), 1867.
 Officer of the Legion of Honor, 1867.
 Grand Medal of Honor, 1874.

Commander of the Legion of Honor, 1878.
Medal Sculpture (E. U.), 1878.
Grand Medal of Honor (E. U.), 1878.
Professor in the School of the Beaux Arts.
Born, 1824. Died, 1904.

"Diogenes."

39 x 28

From Collection of Mr. August Belmont, New York.
Dated 1860.

132

TURNER (J. M. W.)

London

Associate of the Royal Academy.
Born, 1775. Died, 1851.

"Grand Canal (Venice)."

36 x 24

133

HEBERT (A. A. E.)

Paris

Pupil of P. Delaroche.
Prize of Rome, 1839.
Medals, 1851-55 (E. U.)-67 (E. U.).
Legion of Honor, 1853.
Officer of the Legion of Honor, 1867.
Commander of the Legion of Honor, 1874.
Member of the Institute of France, 1874.
Grand Prix 1889 (E. U.).

"Going to the Well."

16 x 27

From Collection of M. Gavet, Paris.

134

GALLAIT (Louis)

Brussels

Pupil of Celothue and Hennequin.
Medals, 1835-48.
Legion of Honor, 1841.
Chevalier of the Order of the Crown of Oak, Holland.
Honorary Member of the Royal Academy, London.
Grand Cordon of the Order of Leopold, 1881.
Member of Academy of Antwerp.
Born, 1810. Died, 1888.

"Power of Music."

17 x 22

From the Artist.
Painted 1860.

Gallait, writing to Mr. Walters under date of July 20, 1860, says: "In sending you my picture 'Oblivion of Sorrows,' I think it advisable to

furnish you with a few explanations for the understanding of the subject and of the sentiment which I intended to express. After a weary day of travel, two young musicians, brother and sister—and orphans—have stopped to rest near an ancient tomb. The young girl, weak and sickly, her feet lacerated and bleeding, reclines upon the knees of her brother; he has taken his violin, the tones of which, assuaging the sorrow of the young girl, are lulling her to sleep. So much for my subject. The moment is that in which the brother, filled with anxiety, his eyes fixed on his sister, perceives with joy that her burning and fevered eyelids are ceasing to quiver, an indication of the sleep which brings with it *oblivion of all grief, mental and physical*.

"I hope, sir, that this little picture does not fall far below what you desire. I have spared neither care nor work with that object, having put into requisition two things which were in my power, my *will* and my *conscience*."

135

DUPRE (Jules)

Paris

Medals, 1833 (E. U.)-67.
Legion of Honor, 1849.
Officer of the Legion of Honor, 1870.
Born, 1812. Died, 1889.

"At Sea."

33 x 22

136

SCHREYER (Ad.)

Paris

Medals, 1864-65 (E. U.)-67.
Vienna Exposition, 1873.
Medal, Brussels, 1863.
Cross of the Order of Leopold, 1864.
Member of Academies Antwerp and Rotterdam.
Honorary member of the Deutsches Nachstift.
Born, 1828. Died, 1899.

"Arabs in Egypt—Sunrise."

28 x 16

Dated 1867.
Probasco Collection.

137

ROUSSEAU (Théo.)

Paris

Pupil of Lethière.
Medals, 1834-49-55.
Legion of Honor, 1852.
One of the eight Grand Medals of Honor (E. U.), 1867.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1812. Died, 1867.

“Early Summer Afternoon.”

29 x 21

Probasco Collection.

138

ZIEM (Félix) Paris

Medals, 1851-52-55.
Legion of Honor, 1857.
Born, 1821. Died, 1908.

“Sunset—South of France.”

46 x 33

From the Collection of Mr. J. Stricker Jenkins, Baltimore.

139

PREYER (J. W.) Düsseldorf

Pupil of Düsseldorf Academy.
Born, 1803. Died, 1889.

“Still Life.”

12 x 14

From the Artist.
Dated 1859.

140

WILLEMS (Florent) Paris

Medals, 1844-46-55-67 (E. U.).
Medals at Brussels, 1843.
Chevalier of Order of Leopold.
Legion of Honor, 1853.
Officer of Order of Leopold, 1855.
Officer of Legion of Honor, 1864.
First-class Medal, Exposition Universel, 1878.

“The Important Response.”

14 x 28

141

STEVENS (Alfred) Paris

Gold Medal at Brussels, 1851.
Paris, 1853-55-67 (E. U.).
Legion of Honor, 1863.
Officer of the Legion of Honor, 1867.
Commander of the Order of Leopold.
First-class Medal, Exposition Universel, 1878.
Grand Officer of the Order of Leopold, 1881.
Born, 1817. Died, 1875.

“Palm Sunday.”

10 x 13

142

WOODVILLE (R. C.) Baltimore

Born, 1825. Died, 1856.

"The Sailor's Wedding."

22 x 16

Dated 1852.

143

VAN MARCKE (E.) Paris

Pupil of Troyon.
Medals, 1867-69-70.
Legion of Honor, 1872.
First Class Medal (E. U.), 1878.
Born, 1827. Died, 1891.

"Early Morning."

19 x 24

144

LEYS (Baron H.) Antwerp

Medal, 1846.
Chevalier of the Order of Leopold.
Chevalier of the Legion of Honor, 1847.
Grand Medal of Honor, 1855.
One of the eight Grand Medals of Honor (E. U.), 1867.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1815. Died, 1869.

"Dutch Interior."

11 x 14½

145

DIAZ (N.) Paris

Medals, 1844-46-48.
Legion of Honor, 1851.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1807. Died, 1876.

"The Assumption."

10½ x 15½

Dated 1850.

146

CABANEL (A.) Paris

Pupil of Picot.
Prize of Rome, 1845.
Medals, 1852 (E. U.)-55.

Legion of Honor, 1855.
 Member of the Institute of France, 1863.
 Officer of the Legion of Honor, 1864.
 Grand Medal of Honor, 1865, and (E. U.), 1867.
 Commander of the Legion of Honor, 1878.
 Grand Medal of Honor (E. U.), 1878.
 Professor in the School of the Beaux Arts.
 Born, 1823. Died, 1888.

“Napoleon III.”

13 x 17

147

CHURCH (F. E.), N. A. New York

Academician of the National Academy.
 Member of Society of American Artists.
 Medal at Paris (E. U.), 1867.
 Born, 1826. Died, 1900.

“Morning in the Tropics.”

14 x 8

From the Ranney Sale, New York.

148

FORTUNY (Mariano) Rome

Pupil of the Barcelona Academy.
 Chevalier of Order of Charles III.
 Prize of Rome from Spain, 1858.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1838. Died, 1874.

“The Rare Vase.”

9½ x 13

Dated 1870.
 From the Morgan Collection.

149

MEISSONIER (J. L. E.) Paris

Pupil of Cogniet.
 Medals, 1840-41-43-48.
 Legion of Honor, 1846.
 Grand Medal of Honor (E. U.), 1855.
 Officer of Legion of Honor, 1856.
 Member of the Institute of France, 1861.
 Honorary Member of the R. A., London.
 One of the eight Grand Medals of Honor (E. U.), 1867.
 Commander of the Legion of Honor, 1867.
 Grand Medal of Honor (E. U.), 1878.
 Born, 1813. Died, 1891.

“The End of a Game of Cards.”

6 x 8½

Wm. H. Stewart Collection.

FORTUNY (Mariano) Rome

Pupil of the Barcelona Academy.
Chevalier of Order of Charles III.
Prize of Rome from Spain, 1858.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1838. Died, 1874.

“An Ecclesiastic.”

5 x 7

MEISSONIER (J. L. E.) Paris

Pupil of Cogniet.
Medals, 1840-41-43-48.
Legion of Honor, 1846.
Grand Medal of Honor (E. U.), 1855.
Officer of Legion of Honor, 1856.
Member of the Institute of France, 1861.
Honorary Member of the R. A., London.
One of the eight Grand Medals of Honor (E. U.), 1867.
Commander of the Legion of Honor, 1867.
Grand Medal of Honor (E. U.), 1878.
Born, 1813. Died, 1891.

“The Jovial Trooper.”

8 x 10

Dated 1865.

COROT (J. B. C.) Paris

Pupil of V. Bertin.
Medals, 1838-48-55-67 (E. U.).
Legion of Honor, 1846.
Officer of the Legion of Honor, 1867.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1796. Died, 1875.

“Landscape with Bridge.”

11 x 17

MILLET (J. F.) Paris

Pupil of P. Delaroche.
Medals, 1853-64 (E. U.)-67.
Legion of Honor, 1868.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1814. Died, 1875.

“La Baigneuse.”

16 x 19

154

COROT (J. B. C.) Paris

Pupil of V. Bertin.
Medals, 1838-48-55-67 (E. U.).
Legion of Honor, 1846.
Officer of the Legion of Honor, 1867.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1796. Died, 1875.

"The Evening Star."

35 x 28

From the Artist.

155

ACHENBACH (Andreas) Düsseldorf

Pupil of Schirmer.
Medals, 1839-55-67.
Legion of Honor, 1864.
Knight of Order of Leopold.
Member of the Berlin, Antwerp and Amsterdam Academies.

"Windy Day at Schevening."

32 x 33

From the John Wolfe Collection, New York.
Dated 1870.

156

PUVIS DE CHAVANNES (P.).

Medals, 1861-64-67 (E. U.).
Medal of Honor, 1882.
Legion of Honor, 1867. Officer, 1877. Commander, 1889.

"Hope."

38 x 50

157

ZIEM (Félix) Paris

Medals, 1851-52-55.
Legion of Honor, 1857.
Born, 1821. Died, 1908.

"Morning."

21 x 17

ZIEM (Félix)

Paris

Medals, 1851-52-55.
 Legion of Honor, 1857.
 Born, 1821. Died, 1908.

“Evening.”

21 x 17

No. 30 is dated 1868.
 From the Artist.

ALMA-TADEMA (L.), R. A.

London

Pupil of Leys.
 Member of the Royal Academy, Amsterdam, 1863.
 Medal at the Salon, Paris, 1864.
 Knight of the Order of Leopold (Belgium), 1866.
 Second-class Medal at the International Exposition, Paris, 1867.
 Knight of the Order of the Dutch Lion, 1868.
 Knight, First Class, of the Order of Merit of St. Michael,
 Bavaria, 1869.
 Member of the Royal Academy of Munich, 1871.
 Knight of the Order of the Legion d'Honneur, France, 1873.
 Grand Gold Medal, Berlin, 1874.
 Member of the Royal Academy of Berlin, 1875.
 Member of the Society of Painters in Water Colors, London.
 Knight of the Third Class, Lion d'Or of the House of Nassau,
 1876.
 Knight of the Third Class of the Königlische Kronen-Orden of
 Prussia, 1877.
 Honorary Professor of the Royal Institute of Fine Arts, Naples,
 1878.
 First-class Medal at the International Exhibition, Paris, 1878.
 Officer of Legion of Honor, 1878.
 Royal Academician, 1879.
 Order of Merit, Berlin, 1881.
 Corresponding Member Academy des Beaux Arts, 1881.

“Sappho.”

47 x 26

Opus CCXXXIII.
 From the Artist.
 Royal Academy, 1881.

LONDON ACADEMY, May 7, 1881.

The picture which seems to me to secure the most complete and satisfying effect of beauty is the *Sappho* of Mr. Alma-Tadema. The model of Mr. Tadema's invention is so entirely individual that it would be difficult to define with any approach to precision the class to which his work belongs. On occasions when he has undertaken to treat the human form upon the scale of life, he has not always shown a preference for the highest type of beauty; nor do the characteristic excellences of his refined and delicate workmanship appear to full advantage in the covering of large surfaces of canvas. But there is a temptation to forget whatever limitations his art may own in the keen enjoyment which such a picture as the *Sappho* awakens. Here, at least, the wonderful resources of his brush are

employed upon material which they can easily command. Mr. Tadema stands almost alone among artists who are fascinated by the beauty of antique life, in the strong feeling for outward nature which he imports into his design. His color, whether of flesh or costume, always lives in sunlight; and the forms that people the scenes of his invention take an added beauty from the charm of the landscape that surrounds them. There have been few artists of any time who have so skillfully combined this sentiment of landscape with the severe definition of form. The results of wide archæological knowledge are, in his case, so lightly borne that they mingle without any sense of conflict with the fruits of direct observation of nature. Mr. Tadema's painting has always the note of absolute vitality. I speak now not of individual forms or faces, but of the work as a whole, of the quality of the coloring, of the actual touches of the brush. In the extreme minuteness of much of his execution he contrives to preserve admirable breadth of light and shade with an unimpaired strength and force in the local tints. There is a certain audacity in the manner of his invention which enables him to carry his regard for the vivid beauty of Nature into scenes and subjects that would, at first sight, seem to reject any kind of realistic treatment. The brilliant fairness of white marble, the intense blue of a sapphire sea or a southern sky—these are among the natural realities that would seem to have fixed themselves in his imagination. They have grown familiar in his work; but their reappearance produces no sense of fatigue, for they are imagined for us with unfailing sympathy and power. In this respect the *Sappho* is perhaps the most characteristic, as it is certainly among the most complete, of Mr. Tadema's productions. The invention of the scene as a whole, the disposition of the figures, the choice of attitude and gesture, are in the highest degree representative of a style of art that has something more than the dignity of *genre*, with something less than the formality of purely ideal design, recalling for us the long-silent life of the past in language that has a familiar and homely accent, and preserving the vivid impression of Nature even in the most elaborate attempts to reconstruct a vanished civilization.

J. COMYNS CARR.

SATURDAY REVIEW.

The scene is one of the isles of Greece, where the "burning" poetess loved and sung, perhaps the Island of Lesbos, where Alcæus himself flourished 600 years before the Christian era. The whole front of the canvas is occupied by the orchestra of a white marble theatre on a height overlooking the sea; on the left are the concave seats in double tier, each inscribed with the name of its owner, and in the centre the head of the steps that lead up to it from the shore; beyond is a small grove of olive trees, between whose trunks is seen the deep blue-green expanse of the sea; and in the distance, on the extreme right, is a purple headland. The marble of the theatre is treated in a most astonishing manner; it has a solidity which

seems almost too faithful; the veins in the hewn seats, the yellowish discoloration at the edge of the joints, the stains of wind and weather, are depicted with surpassing skill. The rich, translucent white of the marble, the gray-green foliage of the olives, and the deep, glowing hue of the sea, form a scheme of color of the loveliest kind in which to set the figures of the poetess, her attendants and the poet. *Sappho* is seated on one of the lowest seats of the semicircular theatre; at her side stands one of her maidens, wreathed with flowers, and before her, on a bronze pedestal, rests a laurel wreath. The poetess leans forward and gazes intently on Alcæus, who is seated facing her on a chair of wood, striking the chords of his lyre. The attendants of *Sappho* are grouped on the marble seats, some, like their mistress, intent on the rhythm of the poet's song, others careless of it, while one red-haired girl leans back with outspread arms on the upper row of seats and gazes seaward, thinking apparently of some one who lives on yonder distant shore and sings as sweetly for her.

LONDON ATHENÆUM, *April* 30, 1881.

Mr. Alma-Tadema's contributions are positively splendid, and his chief picture will long be remembered by those who see it. In brilliancy of illumination and purity of coloration, grace of design and careful finish, to say nothing of fine rendering of apt and animated attitudes and expressions, *Sappho* has hardly a rival, and certainly not a superior, among his works. The poetess is seated at a desk placed in front of the centre of an amphitheatre of marble benches, while in the middle of the chord which extends between the horns of the arc of the amphitheatre is, half seated, half reclining, a lyre in his hands, Alcæus the poet. The ardor of composition pervades his dark, energetic face, and he looks intently and abstractedly forward, while his fingers sweep slowly yet passionately the strings of the lyre which rests in his lap. His skin is of pale gold-brown, exquisitely set off by the delicate rose-colored robe which falls easily about him. The object of the poet is to enlist *Sappho's* support in a political scheme of which he is a leader, if not the chief prophet, and he has come to her "school" in Lesbos with the hope of securing another voice and other songs to advocate the views of his party. We have thus depicted a political as well as poetical flirtation between two of the greatest lyric poets of antiquity.

160

TROYON (C.)

Paris

Pupil of Rivereaux.
Medals, 1838-40-46-55.
Legion of Honor, 1849.
Born, 1810. Died, 1865.

"Repose."

34 x 22

161

GOYA Y LUCIENTES (F. J. DE) Spain

Born, 1746. Died, 1828.

“The Procession.”

25 x 34

162

BECKER (Carl) Berlin

Pupil of Von Klover, Hess and Cornelius.
 Medals, Berlin, Vienna and Munich.
 Vice-President and Professor Academy, Berlin.
 Member Academies, Berlin and Vienna.
 Member Royal Society Letters and Fine Arts of Belgium.
 Officer of Order of Leopold.
 Medal, 1861.
 Born, 1817. Died, 1878.

“The Petition to the Doge.”

41 x 51

From the W. H. Webb Collection, New York.
 Dated 1860.

163

DAUBIGNY (C. F.) Paris

Pupil of P. Delaroche.
 Medals, 1848-53-55-57-59-67.
 Legion of Honor, 1859.
 Officer of the Legion of Honor, 1874.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1817. Died, 1878.

“The Coming Storm—Early Spring.”

27 x 17

Dated 1874.

164

COROT (J. B. C.) Paris

Pupil of V. Bertin.
 Medals, 1838-48-55-67 (E. U.).
 Legion of Honor, 1846.
 Officer of the Legion of Honor, 1867.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1796. Died, 1875.

“The Fisherman's Cottage.”

25 x 31

ALMA-TADEMA (L.), R. A.

London

Pupil of Leys.
 Member of the Royal Academy, Amsterdam, 1863.
 Medal at the Salon, Paris, 1864.
 Knight of the Order of Leopold (Belgium), 1866.
 Second-class Medal at the International Exposition, Paris, 1867.
 Knight of the Order of the Dutch Lion, 1868.
 Knight, First Class, of the Order of Merit of St. Michael of Bavaria, 1869.
 Member of the Royal Academy of Munich, 1871.
 Knight of the Order of the Legion d'Honneur, France, 1873.
 Grand Gold Medal, Berlin, 1874.
 Member of the Royal Academy of Berlin, 1875.
 Member of the Society of Painters in Water Colors, London.
 Knight of the Third Class, Lion d'Or of the House of Nassau, 1876.
 Knight of the Third Class of the Königl. Kronen-Orden of Prussia, 1877.
 Honorary Professor of the Royal Institute of Fine Arts, Naples, 1878.
 First-class Medal at the International Exhibition, Paris, 1878.
 Officer of Legion of Honor, 1878.
 Royal Academician, 1879.
 Order of Merit, Berlin, 1881.
 Corresponding Member Academy des Beaux Arts, 1881.

"A Roman Emperor—Claudius."

68 x 33

From the Artist.
 E. U., 1878.
 Dated 1871.

"When the Prætorian soldiers had killed Caligula, his family and the members of his household, they were afraid an emperor would be thrust upon them by the Senate. To ascertain whether any of the Imperial family had not been forgotten, they returned to the palace the next day, and discovered Claudius hidden behind a curtain. They carried him off to their camp on Mount Aventinus and proclaimed him emperor, to the bewilderment of all the world. He was the first emperor who had to pay the soldiers for his election; it was the beginning of the end."

Of this picture *Blackwood's Magazine* says: "And rising to a tragedy little short of sublime is the scene of the Emperor Caligula lying murdered on the ground, while the Prætorian guard pay mock homage to Claudius, found agonized with terror behind a curtain. The painter's realism here serves him well. Less naturalistic artists may suggest and shadow forth; but in this terror-moving situation the eye looks on the very deed."

FROM THE LONDON TIMES.

"Besides those features of which we have spoken—his positiveness and his loyalty to the subjects where his great learning may find free scope—he has certain distinctive qualities as a painter without which neither a turn for realism nor a mastery of archæology would have carried him very far. He has, first, extraordinary dramatic power; he knows what situation will best sum up a whole history, and by what grouping of incidents and accessories that situation may be best conveyed. He wishes, for instance,

to paint 'the beginning of the end' of the Roman Empire, and, with a true instinct, he seizes on the moment when Caligula has been slain by the soldiery, and when Claudius, miserably hiding for his life, is discovered and brought out to be proclaimed emperor by the will, not of the people, but of the guards. That is a scene which embodies an epoch; and what pictorial possibilities it has! The Prætorians, the bowing women, the officer who has found the ghastly, shrinking fugitive and who bends to the ground before him with half-ironical obeisance; the fugitive himself, and all the splendors of the palace—here, indeed, are the elements of a picture. But to do them justice requires nothing less than Mr. Tadema's second artistic gift—that of extraordinary technical power, the power which belongs to him pre-eminently as a painter. His draughtsmanship is strong and masterly."

166

SAINT-JEAN (Simon) Paris

Pupil of François Lepage.
Medals, 1834-41-55.
Legion of Honor, 1843.
Born, 1812. Died, 1860.

"Still Life."

18 x 14

Dated 1852.

167

ZIEM (Félix) Paris

Medals, 1851-52-55.
Legion of Honor, 1857.
Born, 1821. Died, 1908.

"Midday."

23 x 17

168

SAINT-JEAN (Simon) Paris

Pupil of François Lepage.
Medals, 1834-41-55.
Legion of Honor, 1843.
Born, 1812. Died, 1860.

"Still Life."

18 x 14

Dated 1852.

WEEKS (Edwin Lord)

Boston

Born, 1849. Died, 1903.

"Interior of a Mosque."

55 x 69

MAX (Gabriel)

Germany

"The Raising of the Daughter of Jairus."

26 x 32

STUART (Gilbert)

Rhode Island

Pupil of West.

Born, 1755. Died, 1828.

Went to England in 1772 and 1775, where he studied under West and painted many portraits, including one of Sir Joshua Reynolds.

"Portrait of Washington."

24 x 30

Well known as having belonged to the collection of Robert Gilmor of Baltimore, for whom it was painted.

MERLE (Hugues)

Paris

Pupil of Cogniet.

Medals, 1861-63.

Legion of Honor, 1866.

Born, 1822. Died, 1881.

"The Scarlet Letter."

32 x 39

From the Artist.

Dated 1861.

BONNAT (Léon)

Paris

Pupil of Cogniet.

Medals, 1861-63-67.

Legion of Honor, 1867.

Medal of Honor, 1869.

Officer of the Legion of Honor, 1874.

Member of the Institute of France, 1881.

Knight of the Order of Leopold, 1881.

Commander of the Legion of Honor, 1882.

"An Arab Sheik."

27 x 23

174

LEE (F. R.), R. A. London

Royal Academician.
Born, 1798. Died, 1879.

"A Landscape."

17 x 24

175

THAULOW (Fritz) Norway

"Landscape, Village on the Bank of a Stream."

26 x 32

176

BEECHEY (Sir William), R. A. London

Born, 1753. Died, 1839.

"Portrait of Lady Clinton."

13 x 11

177

DIAZ (N.) Paris

Medals, 1844-46-48.
Legion of Honor, 1851.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1807. Died, 1876.

"Fête Galante, XVIII Siècle."

8 x 8

178

MÜLLER (C. Leopold), dec'd Vienna

Professor of the Academy of Fine Arts, Vienna.

"Holy Babe."

5 x 7

179

DEGAS Paris

"Study, Head of Middle-Aged Woman."

11 x 9

180

CONSTABLE (John), R. A. London

Born, 1776. Died, 1837.

“Landscape with Windmill.”

9 x 12

181

HARPIGNIES (Henri) Paris

Medals, 1866-68-69-78 (E. U.).

Legion of Honor, 1875. Officer, 1883.

Member of the Society of French Artists.

“Landscape.”

11 x 14

182

ROTTA (Ant.) Venice

Third-class Medal, 1878 (E. U.).

“The Hopeless Case.”

20 x 25

From Collection of M. Oeltzelt, Vienna.

Dated 1871.

183

STEVENS (Alfred) Paris

Gold Medal at Brussels, 1851.

Paris, 1853-55-65 (E. U.).

Legion of Honor, 1863.

Officer of the Legion of Honor, 1867.

Commander of the Order of Leopold.

First-class Medal, Exposition Universel, 1878.

Grand Officer of the Order of Leopold, 1881.

Born, 1817. Died, 1875.

“News from Afar.”

16 x 24

184

GLEYSRE (Charles) Paris

Pupil of Hersent.

Medals, 1843-45.

Never exhibited after 1848.

Born, 1807. Died, 1874.

“Lost Illusions.”

59 x 34

From the Artist.

Gleyre's diary gives an interesting description of how and where this conception first came to him: "It was on the 21st of March, 1835, during a beautiful twilight on the Nile, abreast of Abydos. The sky was so pure, the water so calm, that, after the brain excitement to which I had abandoned myself all the day, it would have been difficult for me to have said whether I was sailing on the stream or through the air's infinite space. As I turned toward the setting sun, I thought I saw, in fact I did see, a bark most happy in form, in which were a group of angels, clothed with such elegance and posed in such calm and noble attitudes that I was enchanted. Insensibly they approached, and I was able to distinguish their voices; they chanted a chorus of divine music. The bark stopped just beyond a cluster of palms planted on the bank. The sparkling surface of the river repeated so exactly these charming objects that they seemed double. Never during my life will I forget it. The triple harmony of form, color and sound was complete." Eight years later he transferred this vision to the canvas.

185

RICO (M.) Paris

Medals, 1878 (E. U.).
Legion of Honor, 1878.

"Gathering Oranges, Toledo."

29 x 16

186

DELACROIX (Eugène) Paris

Pupil of Guérin.
Medals, 1824-48.
Medal of Honor (E. U.), 1855.
Legion of Honor, 1831.
Officer, 1846.
Commander, 1855.
Member of the Institute, 1857.
Born, 1798. Died, 1863.

"Jesus on the Sea of Galilee."

29 x 24

Dated 1856.
Collection Viot.
"Hundred Masterpieces" Exhibition, Paris, 1883.

MATTHEW, Chapter viii, verses 23 to 26.

And when Jesus was entered into a ship, his disciples followed him.

And, behold, there arose a great tempest in the sea, insomuch that the ship was covered with the waves; but he was asleep.

And his disciples came to him, and awoke him, saying, Lord, save us; we perish!

And he saith unto them, Why are ye fearful, O ye of little faith? Then he arose, and rebuked the winds and the sea; and there was a great calm.

187

KNAUS (Prof. L.), dec'd Berlin

Pupil Düsseldorf Academy.
 Medals, 1853-55 (E. U.)-57-59.
 Legion of Honor, 1859.
 Grand Medal of Honor (E. U.), 1867.
 Officer of Legion of Honor, 1867.
 Medal, Vienna, 1882. Medal, Munich, 1883.
 Professor in the Academy, Berlin.

"The Truant."

18 x 23

188

JALABERT (Chas. F.) Paris

Pupil of P. Delaroche.
 Medals, 1847-51-53-55 (E. U.)-67 (E. U.).
 Legion of Honor, 1855.
 Officer of Legion of Honor, 1867.
 Born, 1819. Died, 1901.

"The Christian Martyr."

18 x 21

189

GERICAULT (J. L. A. T.) Paris

Pupil of Carle Vernet and Guérin.
 Born, 1791. Died, 1824.

"Riderless Racers at Rome."

18 x 23

190

DETAILLE (Edouard) Paris

Medals, 1869-70-72.
 Legion of Honor, 1873. Officer, 1881.
 Medal of Honor, 1888.
 Grand Prix, 1889 (E. U.).
 Member of the Institute, 1892.

"The Camp Barber."

14 x 10

Dated 1876.

FORTUNY (Mariano)

Rome

Pupil of the Barcelona Academy.
Chevalier of Order of Charles III.
Prize of Rome from Spain, 1858.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1838. Died, 1874.

"Arab Fantasia."

27 x 20

Dated 1857.

COROT (J. B. C.)

Paris

Pupil of V. Bertin.
Medals, 1838-48-55-67 (E. U.).
Legion of Honor, 1846.
Officer of the Legion of Honor, 1867.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1796. Died, 1875.

"The Martyrdom of St. Sebastian."

48 x 96

Salon, 1853.
Universal Exposition, 1867.
Lottery for wounded in Franco-German War, 1871.
From Collection of Mr. Barlow, of England.

This great painting, which Eugène Delacroix described as the "most sincerely religious picture of the XIXth century," is at the same time simple, imposing, and elegant in composition.

The actual painting of the work extended over a period of several years, as we learn from Corot's own letters;* its surface is so coated with succes-

* Corot said, in letters to his friend Constant Dutilleux, a distinguished painter of Arras: Sept. 23, 1851. "I am at the moment working upon an historical landscape embellished with a St. Sebastian succored by some holy women. And with care and work I hope, under the guidance of Heaven, to make a lovely picture."

August 29, 1852. "As soon as my St. Sebastian is out of the fog and I have become more quiet, the ladies have my promise to pay you a visit this winter."

Just at this time Corot was not satisfied with his work, and was doubtful about exhibiting it in the Exposition of 1853; indeed, he had scratched it from his list, but some of his friends persuaded him to change his determination, and he writes:

October 10, 1852. "I have consulted about the 'St. Sebastian,' and they have decided me to continue it, and risk its exhibition."

January 14, 1853. "I am working like an ogre."

February 4, 1853. "My 'St. Sebastian' is nearly finished; let us hope it will prove a success."

At the close of the Exhibition the picture returned to his studio, and later in the year Corot again worked upon it.

Sept. 25, 1853. "The 'St. Sebastian' advances, but slowly. I have been obliged to turn aside to dash off some things for amateurs, so that I shall not be able to visit you until the first of January."

sive thicknesses of paint that already it presents the enamel of a painting of the last century. Indeed, regarding the intrinsic qualities of its execution only, this *chief d'œuvre* can be well compared to a fine picture by Rembrandt.

The "St. Sebastian" is sober in tone, in keeping with the subject, yet rich in the coloring of the accessories.

The principal group cannot fail to capture attention, nor can one fail to admire the grace and freshness of the angels, so light, so ærial, flying among the tops of the trees, and bearing the attributes of the martyr. This delicate motive furnishes an effect of most tender opposition, and presents the further advantage of filling equally, yet with different sentiments, both the upper and lower half of the picture.

The background is in itself very interesting, and the place it assumes in the frame denotes in the artist an innate taste for the picturesque and a thorough knowledge of the value of lines. The piercings of light are most discreetly arranged to give full value to the principal clearing, and the leafage of the trees, hanging from the branches covered with their many-hued barks, is so light and open, you feel that other angels may at any instant appear.

Corot, throughout the whole of his long life, abandoned the study of the old masters and devoted himself to the study of nature alone, wherein he unwittingly followed the great Italian masters Correggio, Titian, and Paul Veronese, and acquired with them the same charm and magic of composition.

Our great writer Théophile Sylvestre, in his "Histoire des Artists vivants," in using the "St. Sebastian" as the best example with which to explain Corot's technique, has said: "In a landscape there are no more two *identical* color values to be found, than are there in Nature two faces, two clouds, two trees, two lights, two drops of water, absolutely alike. . . . Let us take as an example of his work his picture of this year, 'St. Sebastian'; but first let us understand its general intent. Two holy women draw out the arrows from the body of the martyr and support him in his agony. He lies in the heart of a mysterious wood, in the shadow of mighty trees growing at the base of a hill which rises like a Calvary. His executioners have abandoned the martyr in this gloomy spot where no prying eye could discover them, and are just seen, their horses in a walk, passing over a little summit into a valley which suddenly plunges beneath the line of the horizon. But the two holy women have heard the groans of the victim and watched the departure of his torturers. Two angels, light as butterflies and bright as spirits, fly through the shivering leaves, bearing the palm and crown. Corot has poured out all his talent and all his heart into this picture, so religious, so touching.

"In it the division of values, according to the principle I have set forth above, is comprised as follows: The sky *very, very* light; the angels *very light*; the head-dress of the woman holding the vase, *light*; the cavaliers,

less *light*; the foliage of the trees, *dark*; the hill which rises to the right of the spectator, *more dark*; the full-grown trunks of the trees, *very dark*. And bear in mind that each of these divisions is subdivided *ad infinitum*."

* * * * *

The picture was returned to Corot's studio from the Exhibition of 1867, at the time of the year when the landscapists seek the fields and the woods, and Corot was never the last to abandon his four walls. When the leaves had again fallen the master once more saw his "St. Sebastian," and was at once struck with the absence, or rather insufficiency, of air, arising from the contracted opening in the trees, which, moreover, was too square.

He at once enlarged it below, forming a kind of triangle, which better corresponded to the image of rays of light. This happy idea was hailed by his friends. Necessarily, this modification led to many others, not only in the landscape bordering this flow of light, but also in some of the details of the figures.

In this state the picture remained at his studio until 1871, when Corot presented it to the lottery held in the interior of the yet unfinished Opera House, in aid of the orphans left by the Franco-German war, and, unlike some artists whose pictures were there, he refused to accept the large sum offered him in numbered tickets.

The picture was drawn by a foreigner, from whom I purchased it. Unfortunately its great size prevented my keeping it, and I yielded it to M. Durand-Ruel. I recall now also that it was offered to the Administration of the Beaux Arts for a very reasonable price, but they made no answer.

I had noticed that both the canvas and stretcher were square on top, and that the circular form was given by the frame only. The artist, having received an impression, more or less well-founded, that this shape would aid its sale, readily consented, when requested in 1872, to make the picture rectangular. Thus we may say that it is seen to-day in its third state, and certainly it has lost nothing in the last transformation.

In conclusion, I would mention that this picture was photographed in its first state at the Exposition of 1853 ($10\frac{1}{2} \times 6\frac{1}{2}$ inches), to illustrate, with other plates, the two numbers in folio relating to Corot in the "Histoire des Artistes vivants français étrangers. Études d'après nature par Théophile Sylvestre, 1853."

It was also engraved on wood at the same time and for the same publication in 4to (size $6\frac{1}{2} \times 4\frac{1}{4}$ inches).

Finally, in 1873-4, M. Durand-Ruel had it photographed and etched by M. H. Lemaire (in size $5\frac{1}{2} \times 3\frac{1}{4}$ inches) for his important publication, unfortunately but little known, where are to be found most of the important pictures of the contemporaneous French school.

I would add that Corot, in 1852, made at Arras, for his friend Ct. Dutilleux, a beautiful crayon of its first state, which now belongs to me ($14 \times 10\frac{1}{2}$ inches).

At the Exposition of 1867, M. Potthey obtained from his illustrious

master an original drawing ($10\frac{1}{2} \times 6\frac{1}{2}$ inches), rounded at the top, to insert, under a photo-typographic form, in his fine publication "L'Auto-graphe au Salon." This represents the second state of the work, with the large opening in the trees showing the sky and distance.

Finally, to show how this subject haunted the brain of the great artist, I will mention a little sketch traced from nature in the Forest of Fontainebleau at the "Carrefour of Charlemagne," in which Corot has placed the "St. Sebastian" group.

Upon seeing this magnificent cluster of moving trees, one of our most talented artists exclaimed with fervor: "If the Parthenon had been decorated with landscapes, Corot would have been the sculptor."

(Signed) ALFRED ROBOUT,
October 15, 1883.

Among the drawings found in a portfolio I bought at Corot's posthumous sale are: A sketch in crayon of the composition. Also a pencil drawing (in folio) of an Academic study of the figure St. Sebastian, and on the top of the sheet is written, "I have been advised not to place them too high—M. Cibot, historical painter." That is, Corot's friends, including Cibot, who was the last admitted to his studio, advised him to place the group of three figures very near the bottom of his composition.

193

PASINI (A.) Paris

Pupil of Cicéri.
Medals, 1859-63-64.
Legion of Honor, 1868.
Grand Medal of Honor (E. U.), 1878.
Officer of Legion of Honor, 1878.
Born, 1826. Died, 1899.

"Damascus."

13 x 16

Dated 1880.

194

COROT (J. B. C.) Paris

Pupil of V. Bertin.
Medals, 1838-48-55-67 (E. U.).
Legion of Honor, 1846.
Officer of the Legion of Honor, 1867.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1796. Died, 1875.

"Very Early Spring."

15 x 21

From the Robaut Collection, Paris.

195

FROMENTIN (E.) Paris

Pupil of Cabat.
Medals, 1849-57-59 (E. U.)-67.
Legion of Honor, 1859.
Officer of the Legion of Honor, 1869.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1820. Died, 1876.

"An Encampment in the Atlas Mountains."

56 x 40

196

RICO (Martin) Paris

Medal, 1878.
Legion of Honor, 1878.

"Venice."

28 x 17

From the W. T. Blodgett Collection, New York.

197

VIBERT (J. G.) Paris

Pupil of Barrias.
Medals, 1864-67-68.
Legion of Honor, 1870.
Third-class Medal, Exposition Universel, 1878.
Born, 1840. Died, 1904.

"Toreadors before Entering the Arena."

33 x 18

198

BOUGHTON (G. H.), A. R. A. London

Member of the National Academy.
Associate of the Royal Academy.

"Venus and Neptune."

14 x 23

From the Artist.

199

BONVIN (François S.) Paris

Medals, 1849-51.
Legion of Honor, 1870.
Born, 1817. Died, 1878.

"Drawing Water."

12 x 17

Dated 1858.

200

CROME (John) Norwich

Born, 1769. Died, 1821.

“Landscape.”

9 x 12

201

COROT (J. B. C.) Paris

Pupil of V. Bertin.

Medals, 1838-48-55-67 (E. U.).

Legion of Honor, 1846.

Officer of the Legion of Honor, 1867.

Diploma to the memory of deceased artists, Exposition

Universel, 1878.

Born, 1796. Died, 1875.

“Two Italian Peasants, ‘Youth and Old Age.’”

11 x 7

Collection Dutilleux. Collection Moreau—Nelaton, Paris.

Collection P. A. Cheramy, Paris.

202

MARIS (J.) Holland

Born at The Hague, 1838. Died, 1899.

“Dutch Landscape, with Canal.”

13 x 19

203

COURBET (Gustave) Paris

Born at Orrans, 1819. Died, 1877.

“Landscape.”

19 x 23

204

CHAVET (Victor) Paris

Pupil of Revoil and Roqueplan.

Medals, 1853-55 (E. U.)-57.

Legion of Honor, 1859.

“The Amateur.”

8 x 6

Dated 1859.

EAST GALLERY.

205

DRUMMOND (Samuel), A. R. A.

Associate Royal Academy, 1808.
Born at London, 1765. Died, 1844.

"The Apotheosis of Nelson."

206

WILSON (Richard), R. A.

Foundation Member Royal Academy, 1768.
Born at Pinegas, Montgomeryshire, 1714. Died, 1782.

"Italian Landscape."

207

RAEBURN (Sir Henry), R. A.

Associate Royal Academy, 1812. Academician, 1815.
Born, 1756. Died, 1823.

"Portrait of Margaret Wilson."

208

LELY (Sir Peter). [

Pupil of Peter de Grebber.
Court Painter to Charles I and Charles II.
Knighted by Charles II.
Born at Westphalia, 1618. Died, 1680.

"Portrait of a Lady."

209

IBBETTSON (Julius Cæsar).

Born at Masham, Yorkshire, 1759. Died, 1817.

"Landscape and Figures."

210

GAINSBOROUGH (Thomas), R. A.

Pupil of Francis Hayman.
Foundation Member Royal Academy, 1768.
Born at Sudbury, 1727. Died, 1788.

"Landscape with Figures."

211

WILSON (John), called "Jock" Wilson.

Pupil of Alexander Nasmyth.
Foundation Member Society of British Artists.
Honorary Member Scottish Academy.
Born near Ayr, 1774. Died, 1855.

"English Barn-yard."

212

CROME (John).

President Norwich Society of Artists, 1810.
Born at Norwich, 1769. Died, 1821.

"Landscape with Figures."

213

CONSTABLE (John), R. A.

Associate Royal Academy, 1819. Academician, 1829.
Born at East Bergholt, Suffolk, 1776. Died, 1837.

"Landscape with Anglers."

214

LESLIE (Chas. R.), R. A.

Pupil of Benjamin West, and Washington Allston.
Associate Royal Academy, 1821. Academician, 1826.
Born at London, 1794. Died, 1859.

"The Miniature."

215

OPIE (John), R. A.

Professor of Painting Royal Academy, 1806.
Born at St. Agnes, near Truro, 1761. Died, 1807.

"The Game of Chess."

FRENCH SCHOOL—XVIII Century.

"Portrait of a Lady."

SANDERS (George L.).

Born at Kinghorn, Fifeshire, 1774. Died, 1846.

"Portrait of Lord Byron."

From Mrs. Amelia Marianna Leigh.

GELLEE (Claude), called Claude de Lorraine.

Born at Chamagne (Vosges), 1600. Died, 1682.

"Italian Landscape with Figures."

BONINGTON (Richard Parkes).

Pupil of Baron Gros.

Born at Arnold, near Nottingham, 1801. Died, 1828.

"Beach Scene with Figures."

WILSON (Richard), R. A.

Foundation Member Royal Academy, 1768.

Born at Pinegas, Montgomeryshire, 1714. Died, 1782.

"Italian Landscape."

O'CONNOR (James A.).

Born at Dublin, 1793. Died, 1841.

"Landscape—The Forest Road."

COLLINS (William), R. A.

Associate Royal Academy, 1814. Academician, 1820.

Born at London, 1788. Died, 1847.

"Landscape with Children at Play."

CROME (John).

President Norwich Society of Artists, 1810.
Born at Norwich, 1769. Died, 1821.

"Landscape with Large Tree."

HOPPNER (John), R. A.

Associate Royal Academy, 1792. Academician, 1795.
Born at London, 1758. Died, 1810.

"Portrait of Mrs. Mellon (Duchess of St. Albans)."

REYNOLDS (Sir Joshua), P. R. A.

Pupil of Thomas Hudson.
First President Royal Academy, 1768.
Born at Plympton, Devonshire, 1723. Died, 1792.

"Portrait of Duke of Portland."

ROMNEY (George).

Born, Lancashire, 1734. Died, 1802.

"Portrait of Miss Lockwood."

LAWRENCE (Sir Thomas), P. R. A.

Associate Royal Academy, 1791.
Academician, 1794. President R. A., 1819-30.
Court Painter, 1792. Knighted, 1815.
Born at Bristol, 1769. Died, 1830.

**"Portrait of the Countess of Sutherland, in her own right, she
became first Duchess of Sutherland after marrying
Marquis of Stafford."**

From grandson of the steward of the Dunrobin estates, given
him by the Duke of Sutherland.

COLLINS (William), R. A.

Associate Royal Academy, 1814. Academician, 1820.
Born at London, 1788. Died, 1847.

"Landscape with Figures, Harvest Showers."

Collection Isaac M. Currie.

VINCENT (George).

Pupil of John Croine.
Exhibitor Royal Academy, 1814-23.
Born at Norwich, 1796. Died, about 1831.

"Landscape with Figures, A Country Lane."

MORLAND (George).

Born at London, 1763. Died, 1804.

"The Smugglers."

LELY (Sir Peter).

Pupil of Peter de Grabber.
Court Painter to Charles I and Charles II.
Knighted by Charles II.
Born at Westphalia, 1618. Died, 1680.

"Portrait of Mr. P. Leneve, Alderman of Norwich."

Walpole Collection, Strawberry Hill, 1842.
Exhibition British National Portraits, Burlington House, 1883.

HOGARTH (William).

Born at London, 1697. Died, 1764.

"Portrait of Selina, Countess of Huntingdon."

She was the daughter of the Earl of Ferrers, and married the Earl of Huntingdon. She built in England 64 chapels and became so prominent in religious matters that she became the head of a sect known as the "Lady Huntingdon Connection."

VAN DYCK (Sir Anthony).

Pupil of Van Balen and Rubens.
Born, 1599. Died, 1641.
Court Painter to Charles I and to Ferdinand of Austria.
Knighted by Charles I, 1632.
Honorary President Antwerp Guild of St. Luke, 1635.

"Portrait of Prince Maurice."

From Countess of Warwick.

Son of the Elector Palatine and King of Bohemia, and Elizabeth his wife, who was a daughter of James I. of England. He died in 1651, shipwrecked on coast of Spain. He was a brother of Prince Rupert.

VAN DYCK (Sir Anthony).

Pupil of Van Balen and Rubens.
 Born, 1599. Died, 1641.
 Court Painter to Charles I and to Ferdinand of Austria.
 Knighted by Charles I, 1632.
 Honorary Poet, President Antwerp Guild of St. Luke, 1635.

"Virgin and Child."

Blenheim Palace Collection.
 Joseph Ruston Collection.
 Smith's catalogue of Marlborough collection, number 263.

CONSTABLE (John), R. A.

Associate Royal Academy, 1819. Academician, 1829.
 Born at East Bergholt, Suffolk, 1776. Died, 1837.

"The Lock."

LAWRENCE (Sir Thomas), P. R. A.

Pupil of Royal Academy.
 Born, 1769. Died, 1830.
 Associate Royal Academy, 1791.
 Court Painter, 1792.
 Royal Academician, 1794.
 Knighted in 1815.
 President Royal Academy, 1820-30.

"Portrait of the Countess of Wilton."

Collection of Alfred Morrison.

LAWRENCE (Sir Thomas), P. R. A.

Pupil of Royal Academy.
 Born, 1769. Died, 1830.
 Associate Royal Academy, 1791.
 Court Painter, 1792.
 Royal Academician, 1794.
 Knighted in 1815.
 President Royal Academy, 1820-30.

"Portrait of Mrs. Foote."

RAEBURN (Sir Henry), R. A.

Associate Royal Academy, 1812. Academician, 1815.
 Born, 1756. Died, 1823.

"Portrait of a Lady."

239

ROMNEY (George).

Born, Lancashire, 1734. Died, 1802.

"Portrait of Mrs. Frère."

240

GAINSBOROUGH (Thomas), R. A.

Pupil of Francis Hayman.

Foundation Member Royal Academy, 1768.

Born at Sudbury, 1727. Died, 1788.

"Crossing the Ford."

241

DE HEUSCH (Willem). "

Pupil of Jan Both.

Born at Utrecht, 1638. Died, 1712.

"Italian Landscape."

242

CRANACH (Lucas, the younger). [REMOVED]

Born at Wittenberg, 1515. Died, 1586.

"Holy Family with St. John Offering Fruit to the Infant Christ."

Panel.

243

GOLTZIUS (Hendrik).

Born at Mulbrecht (Iulich), 1558. Died, 1617.

"On the Way to Calvary."

Panel.

244

GERMAN SCHOOL—XVI Century.

"The Philosopher."

245

MENGES (Anton Raphael).

Born at Aussig, Bohemia, 1728. Died, 1779.

"Portrait of Cardinal de Bernis."

246

PENCZ (Georg).

Born at Nuremburg, about 1500. Died, 1550.

"The Crucifixion."

Panel.
Dated 1537.

[new painting]
w. 1537

247

SCHOOL OF HOLBEIN, the younger—Early XVI Century.

"Portrait Group."

Panel.

Small
2 wings in 1 piece

248

SCHOOL OF DÜRER (Albrecht)—Early XVI Century.

"The Mysteries of the Rosary."

Triptych.

249

HOLBEIN (Hans, the younger).

Born at Augsburg, 1497. Died, 1543.

"Portrait of an Ecclesiastic."

Dated A. D. 1529, Aet. 74.
Collection Sir Charles Lock Eastlake. Collection Sir Richard Gerrard.

250

SCHOOL OF HOLBEIN (Hans).

"Portrait of Foxe."

Panel.

251

NEUFCHATEL (Colin de).

Born at Mons, Hainault, 1525. Died, about 1570.

"Portrait of an Ecclesiastic."

Panel.

252

MENGES (Anton Raphael).

Born at Aussig, Bohemia, 1728. Died, 1779.

"Male Portrait—Unknown Personage."

253

FERBIS (GERMAN SCHOOL—XVII Century).

"Judith with the Head of Holofernes."

254

GERMAN SCHOOL—Early XVI Century.

"Adoration of the Magi."

Panel. Triptych.

255

GERMAN SCHOOL—Early XVI Century.

"Adoration of the Magi."

Panel. Triptych.

256

GERMAN SCHOOL—XVI Century.

"The Philosopher."

Panel.

257

HOLBEIN (Hans, the younger).

Born at Augsburg, 1497. Died, 1543.

"Portrait of an Elderly Woman."

Panel.

(258)

GERMAN SCHOOL—XVI Century.

[JACOB I. P. WESPE]

"Portrait of a Pope." [BISHOP]

Dated 1563.

Panel.

259

GERMAN SCHOOL—XVII Century.

"Portrait of a Queen."

260

MENGES (Anton Raphael).

Born at Aussig, Bohemia, 1728. Died, 1779.

"Portrait of a Lady in Gala Costume."

261

GERMAN SCHOOL—Early XVI Century.

"Adoration of the Magi."

Panel.

262

HUYS (Pieter).

Antwerp, 16th Century.

"The Last Judgment."

Panel.

263

MENGES (Anton Raphael).

Born at Aussig, Bohemia, 1728. Died, 1779.

"Portrait of a Roman Senator."

264

DENNER (Balthasar).

Born at Hamburg, 1685. Died, 1749.

"Head of an Old Man."

Panel.

265

NETSCHER (Caspar).

Born at Heidelberg, 1639. Died, 1684.

"Portrait of a Young Lady."

GERMAN SCHOOL—Early XVI Century.

“Virgin and Child, with Two Attendant Angels, in a Landscape.”

Panel.

REYNOLDS (Sir Joshua), P. R. A.

Pupil of Thomas Hudson.
First President Royal Academy, 1768.
Born, 1723. Died, 1792.

“Portrait of the Artist.”

GAINSBOROUGH (Thomas), R. A.

Pupil of Francis Hayman.
Foundation Member Royal Academy, 1768.
Born at Sudbury, 1727. Died, 1788.

“Portrait of a Lady.”

CRANACH (Lucas).

Born, 1472. Died, 1553.

“Portrait of a Noble Lady.”

TERBURG (G.).

Born, 1617. Died, 1681.

“Miniature Portrait of a Gentleman.”

FRENCH SCHOOL—XVIII Century.

“Portrait of a Gentleman.”

DUTCH SCHOOL—XVII Century.

“Portrait of an Old Man.”

GERMAN SCHOOL—XVI Century.

“Portrait of an Elderly Man.”

BEGA (Cornelis Pietersz).

Born at Haarlem, 1620. Died, 1664.

“The Lecture.”

DÜRER (Albrecht).

Born at Nuremburg, 1471. Died, 1528.

“A View of Nuremburg.”

HONTHORST (Gerard van).

Born at Utrecht, 1590. Died, 1656.

“The Nativity—Holy Family with Attendant Angels.”

MURILLO (Bartolomé Estéban).

Born at Seville, 1617. Died, 1682.

“The Nativity.”

Virgin and Child, with Saints in Adoration, a Peasant Bringing Gift of Game.

RIBERA (Josef).

Born at Xativa, Spain, 1588. Died, 1656.

“Saint Jerome in Penitence.”

SUTTERMANS (Justus).

Born at Antwerp, 1597. Died, 1681.

“Portrait of a Noble Lady.”

SUTTERMANS (Justus).

Born at Antwerp, 1597. Died, 1681.

"Portrait of a Nobleman."

VELASQUEZ (Diego Rodríguez Da Silva y). [SPANISH 16]

Born at Seville, 1599. Died, 1660.

"Landscape with the Flight Into Egypt."

SCHOOL OF VELASQUEZ—XVII Century.

"Battle Scene."

GOYA Y LUCIENTES (Francisco José de).

Born at Fuendetodos, Spain, 1746. Died, 1828.

"Portrait of a General."

GOYA Y LUCIENTES (Francisco José de).

Born at Fuendetodos, Spain, 1746. Died, 1828.

"Head of a Young Girl."

MURILLO (Bartolomé Estéban).

Born at Seville, 1617. Died, 1682.

"The Ambulant Musicians."

MURILLO (Bartolomé Estéban).

Born at Seville, 1617. Died, 1682.

"The Immaculate Conception."

Collection Count Altamira. Collection Coesvelt, 1840. (Engraved by Joubert, 1835.)
Collection Mrs. George Perkins, London, 1887. Collection Sir Lewis Jarvis, London, 1890.
Collection P. C. Hanford, New York, 1902.

287

DUTCH SCHOOL—XVII Century.

"A Family Group."

Panel.

288

DUTCH SCHOOL—XVI Century.

"The Annunciation" (Grisaille).

Panel.

289

VAN LEYDEN (Lucas).

Born at Leyden, 1494. Died, 1533.

"Christ Taken from the Cross."

Panel.

290

BLES (Hendrik Met de).

Born at Bouvignes, 1480. Died, 1550 (?).

"Virgin and Child with St. John and a Bishop."

Panel. Triptych.

291

FLEMISH SCHOOL—Early XVI Century.

"Landscape with Two Female Saints."

Panel.

292

FLEMISH SCHOOL—Early XVI Century.

"Christ on the Way to Calvary."

Panel.

293

SCHOOL OF RUBENS—XVII Century.

"The Virgin, Infant Christ and St. John in a Landscape."

Panel.

82

294

FLEMISH SCHOOL—Early XVI Century.

"The Dead Christ in the Arms of Mary."

Panel.

295

ZURBARAN (Francisco). [REMOVED]

Born, Spain, 1598. Died, 1662.

"The Temptation of Saint Anthony."

296

POELENBURGH (Cornelis Van).

Born at Utrecht, 1586. Died, 1667.

"Adoration of the Shepherds."

Panel.

297

AMBERGER (Christoph).

Born at Augsburg, 1490. Died, 1563.

"Portrait of a Nobleman."

Panel.

298

ZEGHERS (Daniel).

Born at Antwerp, 1590. Died, 1661.

"Saint Rose of Lima and Infant Christ."

299

FLEMISH SCHOOL—XVI Century. [REMOVED]

"Saint Sebastian and Saint Ludovic, Bishop of Anjou."

300

CLEEF (Joost van). [REMOVED]

Born at Antwerp, 1520. Died, 1556 (?).

"Repentance."

Copper.

301

SCHOOL OF RUBENS—XVII Century.

"Calvary."

Panel.

302

VAN LEYDEN (Lucas).

Born at Leyden, 1494. Died, 1533.

"Pieta, Virgin and Dead Christ."

Panel.

303

SCHOOL OF BERNARD VAN ORLEY—Early XVI Century.

"Christ Brought Before the People."

Panel.

304

FLEMISH SCHOOL—Late XV Century.

"Saint John and Saint Ludovic, Bishop of Anjou."

305

SCHOOL OF BERNARD VAN ORLEY—Early XVI Century.

"Triumph of Religion."

Panel.

306

WOUWERMAN (Philip).

Born at Haarlem, 1614. Died, 1668.

"Landscape with Riding Party."

307

STUDIO OF RUBENS—XVII Century.

"The Judgment of Solomon."

Copper.

308

BLOEMEN (Jan Frans Van), called "Orizonte." [removed]

Born at Antwerp, 1662. Died, 1740 (?).

"Landscape, Italian Scene."

309

STUDIO OF REMBRANDT—XVII Century. [removed]

"Portrait of a Lady."

310

STEEN, (Jan). [removed]

Born at Leyden, 1636 (?). Died, 1679.

"The Itinerant Musician."

311

TENIERS (Abraham). [removed]

Born at Antwerp, 1629. Died, 1670.

"Interior of a Butcher Shop, with Figures."

312

VERBOOM (Adriaen H.)—Holland XVII Century. [removed]

"Landscape."

313

BRUEGHEL (Jan). [removed]

Born at Brussels, 1568. Died, 1625.

"Landscape with Figures."

Panel.

314

VAN DER MEULEN (Adam Frans). [removed]

Born at Brussels, 1632. Died, 1690.

"Scene of Battle."

315

TENIERS (David, the younger).

Born at Antwerp, 1610. Died, 1694.

"Cottage Interior, Couple in Conversation."

Panel.

316

SCHOOL OF HOBBEEMA—XVII Century.

"Landscape."

317

RUBENS (Peter Paul).

Born at Siegen, Westphalia, 1577. Died, 1640.

"Pluto and Proserpina."

Collection Reuben Moss, London.

318

REMBRANDT VAN RIJN (H.).

Born at Leyden, 1606. Died, 1669.

"Portrait of an Astronomer."

319

STUDIO OF RUBENS—XVII Century.

"Portrait of a Duke."

320

VAN DER NEER (Aert).

Born at Gorinchem, 1604. Died, 1677.

"Landscape, View of a Town on a River."

321

VELDE (William Van de, the younger).

Born at Amsterdam, 1633. Died, 1707.

"Marine—Harbour with Shipping, dead Calm."

322

DEELEN (Dirk van). [REMOVED]

Born at Heusden, Holland, 1605. Died, 1671.

"The Tower of Babel."

Panel.

323

SCHOOL OF A. VAN DYCK—XVII Century. [REMOVED]

"Apollo and Venus."

324

STUDIO OF REMBRANDT—XVII Century. [REMOVED]

"Interior of Synagogue, High Priests Disputing a Doctrinal Question."

Panel.

325

RUBENS (Peter Paul). [REMOVED]

Born at Siegen, Westphalia, 1577. Died, 1640.

"Small Landscape with an Extensive View."

326

RUISDAEL (Jakob van). [REMOVED]

Born at Haarlem, 1630 (?). Died, 1682.

"Landscape with Cottages and Figures."

Panel.

327

STUDIO OF REMBRANDT—XVII Century.

"Jesus in the Midst of the Doctors of the Church."

Panel.

328

FLEMISH SCHOOL—XVI Century.

"Interior of a Cathedral with Figures."

*Desiderio
St Paul preaching*

329

FLEMISH SCHOOL—XVI Century.

"Street Scene with Lofty Buildings."

330

SUTTERMANS (Justus).

Born at Antwerp, 1597. Died, 1681.

"Portrait of a Lady."

331

STUDIO OF RUBENS—XVII Century.

"St. Peter."

332

BRUEGHEL (Jan).

Born at Brussels, 1568. Died, 1625.

"Landscape with Soldiers in Ambush making an Attack."

Panel.

333

SCHOOL OF WOUWERMAN—XVII Century.

"Return from the Chase."

Panel.

334

BACKHUYZEN (Hendrik van de Sande).

Born at The Hague, 1795. Died, 1860.

"Harbour with Shipping."

335

SCHOOL OF A. VAN DYCK—XVII Century.

"Descent from the Cross."

336

BRUEGHEL (Jan). *[Handwritten: 1568-1625]*

Born at Brussels, 1568. Died, 1625.

"Landscape with Kermesse in the Grounds of a Castle."

Panel.

337

BRUEGHEL (Jan). *[Handwritten: 1568-1625]*

Born at Brussels, 1568. Died, 1625.

"Landscape with Hunting Party."

Panel.

338

CHAMPAIGNE (Philippe de). *[Handwritten: 1602-1674]*

Born at Brussels, 1602. Died, 1674.

"Full Length Portrait of l'Abbé Jean Ignace Backx."

339

VAN DER BENT (Johannes). *[Handwritten: 1650-1690]*

Born at Amsterdam, 1650. Died, 1690.

"Landscape—'Winter.'"

340

BAKHUISEN (Ludolf).

Born at Eindhoven, 1631. Died, 1708.

"Marine—Coming Squall."

341

REMBRANDT VAN RIJN (H.). *[Handwritten: 1606-1669]*

Born at Leyden, 1606. Died, 1669.

"In Tempe State Securitas."

Panel.

342

BERCHEM (Nicolaas). *[Handwritten: 1620-1683]*

Born at Haarlem, 1620. Died, 1683.

"Allegory."

343

RUISDAEL (Jakob van).

Born at Haarlem, 1630 (?). Died, 1682.

"Landscape with Forest Road and Figures."

Panel.

344

REMBRANDT VAN RIJN (H.).

Born at Leyden, 1606. Died, 1669.

"Joseph Accused by Potiphar's Wife."

Panel.

345

HALS (Frans).

Born at Antwerp, 1580 (?). Died, 1666.

"Portrait of a Gentleman."

346

VAN DER NEER (Aert).

Born at Gorinchem, 1604. Died, 1677.

"Landscape—Moonlight."

347

OSTADE (Isack van).

Born at Haarlem, 1621. Died, 1649.

"Landscape with Villagers Regaling and Dancing before a Tavern."

348

BERCHEM (Nicolaas).

Born at Haarlem, 1620. Died, 1683.

"Italian Landscape."

349

TENIERS (David, the younger).

Born at Antwerp, 1610. Died, 1694.

"Interior with Figures."

Panel.

350

GOYEN (Jan van). [1651-1700]

Born at Leyden, 1596. Died, 1666.

"Marine, with Castle on River Bank."

Panel.

351

RUISDAEL (Solomon van).

Born at Haarlem, 1610 (?). Died, 1670.

"Landscape, with Fishermen Hauling Seine."

Panel.

352

WOUWERMAN (Philip). [1631-1710]

Born at Haarlem, 1614. Died, 1688.

"Landscape, with Hunting Party."

353

BERCHEM (Nicolaas). [1620-1683]

Born at Haarlem, 1620. Died, 1683.

"Allegory."

354

SIEBRECHT (Jan). [1627-1703]

Born at Antwerp, 1627. Died, 1703.

"Landscape with Milkmaid and Peasants on Road to Market."

355

OSTADE (Isack van). [1621-1649]

Born at Haarlem, 1621. Died, 1649.

"Landscape, with Figures in Stable Yard."

356

JACOBSZ (Hubert), called Grimani. [1599-1661]

Born at Delft, 1599. Died, 1628.

"Self Portrait."

357

SCHOOL OF REMBRANDT—XVII Century.

"A Soldier of the Venetian Republic."

358

HUYSMANS (Cornelis).

Born at Antwerp, 1648. Died, 1727.

"Landscape with Figures."

359

HEEMSKERK (Egbert van).

Born at Haarlem, 1610. Died, 1680.

"Interior of Tavern with Boors Regaling."

360

BOL (Ferdinand).

Born at Dordrecht, 1611. Died, 1681.

"The Burgomaster."

361

RUISDAEL (Jakob van).

Born at Haarlem, 1630 (?). Died, 1682.

"Landscape with Dead Tree."

362

FLEMISH SCHOOL—XVII Century.

"A Luncheon Party."

Panel.

363

FLEMISH SCHOOL—XVII Century.

"Landscape with Peasants in Grounds of a Chateau."

364

BRUEGHEL (Pieter).

Born near Breda, 1530 (?). Died, 1569.

"Kermesse."

365

HUYSMANS (Jan Baptist).

Born at Antwerp, 1654. Died, 1716.

"Landscape with Figures."

Panel.

366

SCHOOL OF VAN DE VELDE (William, the younger).

Born at Amsterdam, 1633. Died, 1707.

"Marine—In Port."

Panel.

367

TENIERS (David, the younger).

Born at Antwerp, 1610. Died, 1694.

"Interior, Peasants Singing and Smoking."

Panel.

368

DOU (Gerard).

Born at Leyden, 1613. Died, 1675.

"Interior of Carpenter Shop, with Infant Christ, Mary and Joseph."

Panel.

369

VELDE (Adriaen van de).

Born at Amsterdam, 1635. Died, 1672.

"Landscape with Figures and Cattle."

370

WOUWERMAN (Philip). *[Faint handwritten text]*

Born at Haarlem, 1614. Died, 1668.

"Battle Scene."

371

FLEMISH SCHOOL—XVII Century.

"Portrait of a Gentleman."

372

SCHOOL OF A. VAN DYCK—XVII Century.

"The Magdalen."

373

VELDE (Esaias, van de). *[Faint handwritten text]*

Born at Amsterdam, 1590. Died, 1630.

"Camp Scene."

Panel.

374

WOUWERMAN (Philip). *[Faint handwritten text]*

Born at Haarlem, 1614. Died, 1668.

"Landscape, with Riding Party and Restive Horse."

Panel.

375

GOYEN (Jan Van).

Born at Leyden, 1596. Died, 1666.

"A Ferry, with Chateau." *[Faint handwritten text]*

Panel.

376

DYCK (Anthonis Van). *[Faint handwritten text]*

Born at Antwerp, 1599. Died, 1641.

"Portrait of the Organist of Antwerp."

377

VAN DEN EECKHOUT (Gerbrandt). *[REMOVED]*

Born at Amsterdam, 1621. Died, 1674.

"Martyrdom of Saint Sebastian."

378

FLEMISH SCHOOL—XVII Century. *[REMOVED]*

"Portrait of a Gentleman."

379

MIERIS (Willem van).

Born at Leyden, 1662. Died, 1747.

"The Daughter of Herod with the Head of John the Baptist."

Panel.

380

SCHOOL OF FRANÇOIS CLOUET—XV Century.

"Portrait of the Duke of Alençon."

Panel.

381

ALDEGREVER (Heinrich).

Born at Westphalia, 1502. Died, 1558.

"The Parable of Dives and Lazarus."

Panel.

382

MIERIS (Frans van).

Born at Delft, 1635. Died, 1681.

"The Violinist."

Panel.

called W. v. M. ...

383

FLEMISH SCHOOL—Early XVI Century.

"Virgin and Child, with St. Joseph, in a Landscape."

Copper.

384

GERMAN SCHOOL—XVI Century.

"Interior, with Virgin and Child."

Copper.

385

SCHMON (J. B.)—German School XVI Century.

"The Stroke of Lightning."

Copper.

386

GERMAN SCHOOL—XVI Century.

"Portrait of a Queen."

Panel.

387

COQUES (Gonzales).

Born at Antwerp, 1614. Died, 1684.

"Portrait of a Noble Lady, with Negro Page."

388

FRENCH SCHOOL—XVIII Century.

"Mythological Subject."

389

SPANISH SCHOOL—XVII Century.

"The Guardian Angel."

Copper.

Handwritten notes and a date: 16

390

DROUAIS (Jean Germain).

Born at Paris, 1763. Died, 1788.

"Portrait of a Young Lady."

96

391

BOUCHER (François).

Born at Paris, 1703. Died, 1770.

"Pastorale."

392

DAVID (Jacques Louis).

Born at Paris, 1748. Died, 1825.

"Portrait of Madame Morel de Tangry."

Collection Alex. Dumas, fils, Paris.
Collection P. A. Cheramy, Paris.

393

LE BRUN (Marie Louise Elisabeth).

Born at Paris, 1755. Died, 1842.

"Portrait of a Gentleman."

394

FRENCH SCHOOL—XVIII Century.

"Portrait of the Daughter of Pilker."

395

FRENCH SCHOOL—XVIII Century.

"Portrait of a Lady."

396

SCHOOL OF POUSSIN—XVII Century.

"Venus and Neptune."

397

FRENCH SCHOOL—XVIII Century.

"Voltaire chez la Princesse de Condé."

Copper.

GREUZE (Jean Baptiste).

Born at Tournus (Burgundy), 1725. Died, 1805

“Innocence.”

FRAGONARD (Jean Honoré).

Born at Grasse, 1732. Died, 1806.

“The Kiss.”

FRENCH SCHOOL—XVII Century.

“Portrait of a Lady.”

BELLE (Alexis Simon).

Born at Paris, 1674. Died, 1734.

“Portrait of Princesse de Bouillon.”

BOUCHER (François).

Born at Paris, 1703. Died, 1770.

“Jeanne d’Arc.”

GREUZE (Jean Baptiste).

Born at Tournus (Burgundy), 1725. Died, 1805.

“The Milkmaid.”

BOUCHER (François).

Born at Paris, 1703. Died, 1770.

“Head of a Young Girl.”

405

FRAGONARD (Jean Honoré).

Born at Grasse, 1732. Died, 1806.

“The Lovers.”

406

BELLE (Alexis Simon).

Born at Paris, 1674. Died, 1734.

“Portrait of a Lady.”

407

POUSSIN (Nicolas).

Born at Villers (Normandy), 1594. Died, 1665.

“Summer.”

408

SCHOOL OF POUSSIN—XVII Century.

“Mythological Subject.”

Panel.

409

LOO (Charles André Van).

Born at Nice, 1705. Died, 1765.

“Portrait of a Nobleman.”

410

LARGILLIERE (Nicolas de).

Born at Paris, 1656. Died, 1746.

“Portrait of an Actress.”

411

FRENCH SCHOOL—XVII Century.

“Portrait of a Royal Personage.”

412

CLOUET (Jean François).

Born at Tours, 1485 (?). Died, 1541 (?).

"Portrait of Francis I."

Panel.

413

PATER (Jean Baptiste).

Born at Valenciennes, 1695. Died, 1736.

"Fête Champêtre."

414

LE MOYNE (François).

Born at Paris, 1638. Died, 1737.

"Angelique and Médor."

415

FLEMISH SCHOOL—XVI Century.

[FLEMISH 16]

"Portrait of a Lady."

Panel.

416

POURBUS (Francis).

Born at Bruges, 1545. Died, 1581.

"Portrait of a Noble Lady."

Panel.

417

WERNER (Roland)—German School XVIII Century.

"Dolce Far Niente."

Signed.

418

DUTCH SCHOOL—XVII Century.

"Landscape with Cattle."

100

419

FLEMISH SCHOOL—XVIII Century. [REMOVED]

"A View in the Roman Campagna."

Panel.

419 (A)

COURTOIS (Jacques). [REMOVED]

Born at St. Hippolyte, 1621. Died, 1676.

"Battle Scene."

Copper.

419 (B)

DUTCH SCHOOL—XVII Century.

"Landscape with Figures and Animals."

419 (C)

SPANISH SCHOOL—XVII Century. [REMOVED]

"The Death of a Priest."

Copper.

419 (D)

SAFTLEVEN (Herman). [REMOVED]

Born at Rotterdam, 1609. Died, 1685.

"Marine, with Beacon Tower."

Panel.

419 (E)

FRENCH SCHOOL—XVIII Century.

"Portrait of a Lady."

Copper (Oval).

419 (F)

SCHOOL OF PH. WOUWERMAN—XVII Century.

"Cavalry on the March."

Panel.

419 (G)

SPANISH SCHOOL—XVII Century.

"The Priest's Last Mass."

Copper.

419 (H)

DE HEUSCH (Willem).

Pupil of Jean Both.
Born at Utrecht, 1638. Died, 1712.

"Landscape with Figures."

419 (I)

FLEMISH SCHOOL—XVIII Century.

"Italian Landscape."

Panel.

419 (J)

COURTOIS (Jacques).

Born at St. Hippolyte, 1621. Died, 1676.

"Battle Scene."

Copper.

419 (K)

UDEN (Lucas Van).

Born at Antwerp, 1595. Died, 1673.

"Landscape with Figures."

Panel.

NORTH GALLERY.

420

CORTONA (Luca da). *[illegible]*

Born, 1440. Died, 1523.

"Virgin Seated with Infant Christ on Her Knee."

Panel.

421

LOMBARD SCHOOL—XVII Century.

"Saint Bernard, Abbé, Instructing a Novice."

Panel.

422

BOTTICELLI (Sandro). *[illegible]*

Born, 1447. Died, 1510.

"Virgin and Child, with St. John."

Panel—Medallion.

423

TISI (B. da Garofalo). *[illegible]*

Born, 1481. Died, 1559.

"Saint Bruno."

Panel.

424

THÉOTOCOPULI.

Born, 1548. Died, 1625.

"Saint Francis in Ecstasy."

425

FRANCIA (Francesco Raibolini, called).

Born, 1450. Died, 1517.

"Virgin with Infant Christ and St. John."

Panel—Medallion.

426

SCHOOL OF GHIRLANDAIO—XV Century.

"Virgin and Child, with Bethlehem and Jerusalem in Distance."

Panel.

427

BOTTICELLI (Sandro).

Born, 1447. Died, 1510.

"Saint John, the Baptist."

Panel.

428

ALBANI (Francesco).

Born, 1578. Died, 1660.

"Flora."

Medallion.

429

LIPPI (Fra Filippo).

Born, 1406. Died, 1469.

"Virgin and Child."

Panel.

430

PINTURICCHIO (Bernardino Biagio, called).

Born, 1454. Died, 1513.

"Christ Bearing the Cross."

Medallion.

431

GHIRLANDAIO. [LUCCA SCHOOL, FOLLOWING FILIPPINO]

Born, 1449. Died, 1494.

**" Virgin and Child, with St. John, St. Sebastian, the Magdalen,
and another Saint."**

Panel—Medallion.

432

CREDI (Lorenzo di). [GERMAN IN ITALIAN MANNER] now in Berlin

Born, 1453. Died, 1531.

**" Virgin Seated with Infant Christ, an Angel Presenting a
Crown."**

Panel—Medallion.

433

TISI (B. da Garofalo).

Born, 1481. Died, 1559.

" Landscape—'Repose in Egypt.' "

Panel.

434

FLORENTINE SCHOOL—Circa 1500. [FLORENTINE SCHOOL]

" Virgin and Child."

Panel.

435

BECCAFUMI (Domenico).

Born, 1486. Died, 1549.

" A Sibyl"—Fresco Transposed on Canvas.

Medallion.

436

FLORENTINE SCHOOL—XV Century. [FLORENTINE SCHOOL]

" The Holy Family."

Panel—Medallion.

437

PALMEZZANO (Marco).

Born, 1456. Died, 1536.

"Holy Family, with St. John and the Magdalen."

Panel.

438

BIGIO (Francesco).

Born, 1482. Died, 1525.

"Holy Family."

439

DOMENICHINO (Zampieri D.).

Born, 1581. Died, 1641.

"Martyrdom of Saint Agnes."

440

TUSCAN-FLORENTINE SCHOOL—XV Century. [Florentine School]

"Adoration of the Magi."

Panel—Medallion.

441

SCHOOL OF A. DEL SARTO—Early XVI Century.

"Saint Elisabeth."

442

SCARSELLA (Hippolyte).

Born, 1551. Died, 1621.

"Adoration of the Magi."

Panel.

443

NEAPOLITAN SCHOOL—XVIII Century.

"Cardinal Mazarin Riding to Villafranca with the Treaty of Peace."

Copper.

444

BOLOGNESE SCHOOL—XVI Century.

"Landscape with Three Saints."

Panel.

445

FERRARESE SCHOOL—XVI Century.

"Holy Family, in a Landscape."

Panel.

446

PASCIO (Francesco)—XVII Century.

"St. Nicholas of Myra Reviving Dead Children."

Copper.

447

COSTA (Lorenzo).

Born, 1460. Died, 1535.

"Saint Sebastian."

Panel.

448

TISI (B. da Garofalo).

Born, 1481. Died, 1559.

"The Circumcision in the Temple."

Panel.

449

TUSCAN-FLORENTINE SCHOOL—XVI Century.

"Virgin and Child with St. John and Angels."

Panel—Medallion.

450

GESSI (Francesco).

Born, 1588. Died, 1649.

"The Vestal Tullia."

451

COTIGNOLA (Francesco da)—XVI Century.

"Saint Theresa."

452

COPY after RAPHAEL.

"La Belle Jardiniere."

453

PASSEROTTI (Bartolommeo).

Born, 1525. Died, 1592.

"Portrait of Pope Pius V."

454

PISTOJA (Gerino da).

Born, 1502. Died, 1529.

"The Crucifixion."

Panel.

455

COPY after RAPHAEL.

"Saint Catharine of Alexandria."

456

GUERCINO (Barbieri, G. F., called).

Born, 1591. Died, 1666.

"Virgin and Child."

457

VENETIAN SCHOOL—XVI Century.

"Portrait of a Gentleman."

458

COSTA (Lorenzo). [Tom 155]

Born, 1460. Died, 1535.

"The Triumph of Chastity."

Panel.

459

BONVICINO (Alessandro).

Born, 1498. Died, 1555.

"Virgin and Child Supported by Angels with Two Saints and the Donor in Prayer."

460

FETI (Domenico).

Born, 1589. Died, 1624.

"Angels with the Portrait of the Virgin, Saints in Adoration."

461

FRANCIA (Francesco Raibolini, called).

Born, 1450. Died, 1517.

"Madonna and Child."

Panel.

462

LUINI (Bernardino). [C. 1500]

Born, 1470. Died, 1535.

"Madonna and Child."

Panel.

463

GUERCINO (Barbieri, G. F., called).

Born, 1591. Died, 1666.

"Virgin and Child."

464

VENETIAN SCHOOL—XVI Century.

"Portrait of a Doge."

109

465

FRANCIA (Francesco Raibolini, called).

Born, 1450. Died, 1517.

"Madonna and Child with Saints."

Panel.

466

CARAVAGGIO (M. A. da).

Born, 1597. Died, 1609.

"The Descent from the Cross."

Replica, in small, of the Painting in the Vatican.

467

SCHOOL OF CARAVAGGIO—XVII Century.

"Christ Falling Under the Burden of the Cross."

468

COPY OF L. DA VINCI.

"Lisa, Gioconda."

Ashburton Collection.
Original in the Louvre.

469

ANTONELLA DA MESSINA.

Born, 1421. Died, 1493.

"Saint Sebastian."

Panel.

470

MORONI (Giovanni Battista).

Born, 1520. Died, 1578.

"Portrait of a Warrior."

471

RONDINELLO (Niccolo)—XV Century.

"Virgin and Child, with Infant St. John."

Panel.

472

SARTO (Andrea del).

Born, 1487. Died, 1531.

"His Own Portrait."

473

SCHOOL OF BOTTICELLI—XV Century.

"Virgin and Infant St. John in Adoration Before Christ Child."

Panel—Medallion.

474

CANLASSI (Guido).

Born, 1601. Died, 1681.

"Lucretia."

475

PERUGINO (Pietro Vanucci, called).

Born, 1446. Died, 1524.

"Madonna and Child."

Panel.

Collection Grand Duke of Tuscany.

Collection Duke of Lucca.

Collection Mrs. S. D. Warren.

476

(TUSCAN-FLORENTINE SCHOOL—XVI Century.)

"Virgin and Child."

Panel.

477

(BARBALONGA (Antonio).

Born, 1600. Died, 1649.

"Sibyl."

478

(PERUGINO (Pietro Vanucci, called).

Born, 1446. Died, 1524.

"His Own Portrait."

Panel.

III

479

VAGA (Perino del).

Born, 1501. Died, 1547.

"Madonna and Child."

Panel.

480

PINTURICCHIO (Bernardino Biagio, called).

Born, 1454. Died, 1513.

"Episode in the Life of a Saint."

Panel.

481

SODOMA (G. A. Bazzi, called).

Born, 1477. Died, 1549.

"Christ Bearing His Cross."

Panel.

482

ALFANI (Domenico).

Born, 1483. Died, 1553.

"Saint John."

Panel.

483

RAPHAEL.

Born, 1483. Died, 1520.

"His Own Portrait at the Age of 25."

Panel.

484

RAPHAEL.

Born, 1483. Died, 1520.

"The Madonna of the Candelabra."

Panel—Medallion.

485

PINTURICCHIO (Bernardino Biagio, called).
Born, 1454. Died, 1513.

"Episode in the Life of a Saint."

Panel.

486

CORREGGIO (Antonio Allegri, called).
Born, 1494. Died, 1564.

"Two Arcadian Shepherds."

Panel.

487

BUONARROTI (Michelangelo).
Born, 1475. Died, 1564.

"His Own Portrait."

Panel.

488

PERUGINO (Pietro Vanucci, called).
Born, 1446. Died, 1524.

"Jesus Crucified, the Virgin and Saint John."

Panel.

489

SARTO (Andrea del).
Born, 1487. Died, 1531.

"His Own Portrait."

Panel.

490

PINTURICCHIO (Bernardino Biagio, called).
Born, 1454. Died, 1513.

"Episode in the Life of a Saint."

Panel.

491

URBINO (Timoteo da).

Born, 1469. Died, 1523.

"Saint Jerome in a Grotto."

Panel.

492

RENI (Guido).

Born, 1575. Died, 1642.

"Virgin in Adoration."

493

VENETIAN SCHOOL—XVI Century.

"Virgin and Child with Infant St. John."

Panel.

494

INNOCENZO DA IMOLA (I. Francucci, called).

Born, 1494. Died, 1550.

"Marriage of Saint Catharine."

Panel.

495

CRESPI (G. M.), called Lo Spagnuolo.

Born, 1665. Died, 1747.

"Holy Family with Infant St. John."

496

FERRARESE SCHOOL—XVI Century.

"Holy Family."

Panel.

497

ROMANO (Giulio).

Born, 1492. Died, 1546.

"The Apocalypse."

Panel.

114

498

BATTONI (Pompeo).

Born, 1708. Died, 1787.

"Virgin, with Angels and Saints, Adoring the Infant Christ."

499

DONO (Paola di). [AFTER TITIAN]

Born, 1397. Died, 1475.

"Battle Scene."

Panel.

500

BAROCCI (Federigo).

Born, 1528. Died, 1612.

"Marriage of Saint Catharine."

501

SCHOOL OF PARMEGIANO.

Born, 1504. Died, 1540.

"Holy Family."

Panel.

502

VENETIAN SCHOOL—XVI Century.

"Holy Family with Infant St. John and the Magdalen."

Panel.

503

BIBIENA (Francesco da).

Born, 1659. Died, 1739.

"Landscape with St. Peter Baptizing."

504

TINTORETTO (J. Robusti, called).

Born, 1512. Died, 1594.

"Portrait of a Doge of Venice."

505

SCHOOL OF CARPACCIO.

Born, 1472. Died, 1530.

"Virgin and Child with Saint Jerome."

Panel.

506

BEAUMONT (Claudio).

Born, 1694. Died, 1770 (?).

"Virgin and Child with St. John."

507

CARPI (Girolamo da).

Born, 1501. Died, 1556.

"Holy Family with Angels."

508

DOSSO DOSSI (Giovanni Dossi, called).

Born, 1479. Died, 1542.

"The Nativity—with Saints and Angels in Glory."

Panel.

509

ZUCCARO (Federigo).

Born, 1543. Died, 1609.

"The Death Bed of the Virgin Surrounded by the Apostles."

Panel.

510

PANNINI (G. P.).

Born, 1691. Died, 1764.

"Alexander at the Tomb of Achilles."

511

SODOMA (G. A. Bazzi, called).

Born, 1477. Died, 1549.

"Christ on the Way to Calvary."

Panel.

116

512

RICCI (Sebastiano).

Born, 1662. Died, 1734.

"Iphigenia."

513

TIEPOLO (Giovanni Battista).

Born, 1696. Died, 1749.

"Marriage Feast at Cana."

514

INNOCENZO DA IMOLA (I. Francucci, called).

Born, 1494. Died, 1560.

"Virgin and Child Crowned by Angels."

Panel.

515

ROSSI (Francesco dei, called Il Salviati).

Born, 1510. Died, 1563.

"The Circumcision."

Panel.

516

PANNINI (G. P.).

Born, 1691. Died, 1764.

"Alexander the Great Surprising Conspirators."

517

VASARI (Giorgio).

Born, 1511. Died, 1574.

"Saint Sebastian."

Panel.

518

SCHOOL OF FILIPPINO LIPPI.

Born, 1457. Died, 1504.

"Christ Taken from the Cross."

FRANCESCHINI (M. A.).

519

Born, 1648. Died, 1729.

"Madonna and Child."

13 SCHIACCI
10 100

LIBERI (Pietro).

520

Born, 1605. Died, 1687.

"Allegorical Figure."

SCHIACCI
10 100

521

FERRARESE SCHOOL—XVI Century.

"Portrait of a Gentleman."

522

PAOLO VERONESE.

Born, 1528. Died, 1588.

"Sketch—Benediction."

523

VENETIAN SCHOOL—XVI Century.

"Madonna and Child."

Panel.

524

SPADA (Lionella).

Born, 1576. Died, 1622.

"Saint Cecilia Attended by Angels."

10 100

525

BIBIENA (Francesco da).

Born, 1659. Died, 1739.

"Landscape with Christ Blessing Little Children."

118

526

POMARANCIO (Niccolo Circignano, called).

Born, 1519. Died, 1590.

"Marriage of Saint Catharine."

Panel.

527

RENI (Guido).

Born, 1575. Died, 1642.

"Virgin Adoring the Dead Christ."

528

BAGLIONI (Giovanni).

Born, 1571. Died, 1644.

"Saint John, the Baptist."

529

CONTARINI (Simone)—XVII Century.

"The Dead Christ Mourned by Angels."

530

FLEMISH SCHOOL—XVII Century.

"Landscape with Tobit and the Angel."

Copper.

531

APPIANI (Andrea, the elder).

Born, 1761. Died, 1817.

"The Baptism of Christ."

Panel.

532

SPANISH SCHOOL—XVII Century.

"Landscape, with the Three Marys, an Angel and Monk."

533

BAROCCI (Federigo).

Born, 1528. Died, 1612.

"The Savior."

Panel.

534

CIGNANI (Carlo).

Born, 1628. Died, 1719.

"The Magdalen."

535

VIVARINI (Alvise, or Luigi).

Born, 1447. Died, 1502.

"Virgin and Child."

Panel.

536

TIEPOLO (Giovanni Battista).

Born, 1696. Died, 1770.

"Sketch for the Painting at Venice. The Death of St. Luke."

537

BOLOGNESE SCHOOL—XVII Century.

"Madonna and Child."

Copper.

538

ALBERTINELLI (Mariotto).

Born, 1474. Died, 1515.

"The Visitation."

Panel.

539

LUINI (Bernardino).

Born, 1470. Died, 1535.

"The Virgin in Prayer."

Panel.

540

TULZONE (Scipione, called Gaetano). [G5N0715 77]

Born, 1550. Died, 1588.

"Portrait of a Prince de Medici."

541

TULZONE (Scipione, called Gaetano).

Born, 1550. Died, 1588.

"Portrait of a Gentleman."

542

CARAVAGGIO (M. A. da).

Born, 1569. Died, 1609.

"Jesus Crowned with Thorns."

543

PIAZETTA (G. B.).

Born, 1682. Died, 1754.

"Saint Peter."

544

ROSA (Salvatore).

Born, 1615. Died, 1673.

"Peasant of the Roman Campagna."

Panel.

545

WITTEL (Gaspard van, called Van Vitelli).

Born, 1674. Died, 1736.

"View of Tivoli, with Temple of the Tiburtine Sibyl, and the Cascades."

546

ROSA (Salvatore).

Born, 1615. Died, 1673.

"Landscape with Figures."

547

ROSA (Salvatore).

Born, 1615. Died, 1673.

"Portrait of the Artist's Mother."

548

ROMANO (Giulio).

Born, 1492. Died, 1546.

"The Virgin and Child, with St. John."

After Raphael.
Panel.

549

ROSA (Salvatore).

Born, 1615. Died, 1673.

"His Own Portrait, Disguised as 'Puncinello.'"

550

ROSA (Salvatore).

Born, 1615. Died, 1673.

"Landscape with Figures."

551

NEAPOLITAN SCHOOL—XVII Century.

"Madonna and Child."

552

CARDI (Ludovico).

Born, 1569. Died, 1613.

"Saint Agatha, with Attendant Angel and Saint."

553

NEAPOLITAN SCHOOL—XVII Century.

"Head of an Apostle."

554

SCHOOL OF SALVATORE ROSA—XVII Century.

"Portrait of a Warrior Drinking from a Bowl."

555

CORREGGIO (Antonio Allegri, called).

Born, 1494. Died, 1534.

"Head of Christ."

Panel—Medallion.

556

SCHOOL OF CORREGGIO—XVI Century.

"Mythological Subject."

Panel.

557

SCHOOL OF CORREGGIO—XVI Century.

"Victory Crowned by Angels."

Panel.

558

SCHOOL OF SALVATORE ROSA—XVII Century.

"Portrait of a Gentleman."

559

CARAVAGGIO (M. A. da).

Born, 1569. Died, 1609.

"A Musical Party."

560

BUGIARDINI (Giuliano).

Born, 1475. Died, 1554.

**"Virgin and Child Enthroned, with Saint John, Saint Stephen
and Saint Laurent."**

Panel.

561

ROOS (Johann Heinrich).

Born, 1631. Died, 1685.

"Landscape with Animals."

Panel.

562

VAN DER NEER (Eglon Hendrik).

Born, 1643. Died, 1703.

"Landscape with Cascade."

Panel.

563

HOLBEIN (Hans, the elder).

Born, 1460. Died, 1524.

"Study for Stuttgart Madonna."

Copper.

564

GERMAN SCHOOL—Early XVI Century.

"Madonna and Child in a Landscape."

Panel.

565

VERSTAPPEN (Martin).

Born at Antwerp, 1773. Died, 1840.

"Landscape, the Cascades of Tivoli."

566

CRIVELLI (Carlo).

Born, 1430. Died, 1495.

"Ecce Homo."

Panel.

567

UMBRIAN SCHOOL—XVI Century.

"Madonna and Child."

Panel.

568

VINCI (Leonardo da). [REMOVED]

Born, 1452. Died, 1519.

"Saint Veronica."

Panel.

569

BIAGIO (Vincenzo di), called Catena—Early XVI Century.

"Virgin and Child, with St. Joseph, St. John, and St. James."

Panel.

570

LOTTO (Lorenzo). [REMOVED]

Born, 1480. Died, 1556.

"Saint Sebastian and Saint Francis."

Panel.

571

BOLOGNESE SCHOOL—XVII Century.

"Christ."

Panel.

572

PALMA (Jacopo, the elder). [REMOVED]

Born, 1480. Died, 1528.

"Holy Family, with Saint Elisabeth and Saint John, in a Landscape."

573

CALIARI (Carletto). [REMOVED]

Born, 1570. Died, 1596.

"The Drug Seller."

574

LICINIO (Giovanni Antonio), called Pordenone. [REMOVED]

Born, 1483. Died, 1539.

"Daughter of Herod, with Head of John the Baptist."

575

TINTORETTO (Jacopo Robusti), called Il Tintoretto.
Born, 1518. Died, 1594.

"Christ Given to the People."

576

TINTORETTO (Jacopo Robusti), called Il Tintoretto.
Born, 1518. Died, 1594.

"Adam and Eve in the Garden."

577

SCHOOL OF GIOVANNI BELLINI—Early XVI Century.

"Virgin and Child, with Saint Catharine and Saint Jerome."

Panel.

578

BORDONE (Paris).

Born, 1500. Died, 1571.

"An Angel Appearing to the Duke of Ferrara."

579

BONIFAZIO (Veneziano).

Born, 1491. Died, 1553.

"Holy Family with Saints."

From Giustiniani Palace.

580

SCHOOL OF TINTORETTO—XVI Century.

"Portrait of a Venetian Lady."

581

VENETIAN SCHOOL—XVI Century.

"Virgin and Child, with Saints."

Panel.

126

582

TITIAN (Tiziano Vecelli). [STAINED]

Born, 1489. Died, 1576.

"Christ and the Tribute Money."

583

BIAGIO (Vincenzo di), called Catena—Early XVI Century.

"Virgin and Child, with Four Saints."

Panel.

584

VERONESE (Paolo). [STAINED]

Born, 1528. Died, 1588.

"Martyrdom of Saint Sebastian."

585

TITIAN (Tiziano Vecelli). [REPLACED]

Born, 1489. Died, 1576.

"Portrait of Francesco Maria della Rovere Duke of Urbino."

586

REV (TINTORETTO (Jacopo Robusti), called "Il Tintoretto.")

Born, 1518. Died, 1594.

"Portrait of a Venetian Lady."

587

STUDIO OF TITIAN (Tiziano Vecelli).

Born, 1489. Died, 1576.

"The Adoration of Venus."

588

STUDIO OF TITIAN—XVI Century. [STAINED]

"Portrait of the Daughter of the Sultan Soliman II."

589

SCHOOL OF TITIAN—XVI Century.

"Young Woman Playing the Lute."

590

TITIAN (Tiziano Vecelli).

Born, 1489. Died, 1576.

"Saint Christopher Bearing the Infant Christ on His Shoulders."

591

TINTORETTO (Jacopo Robusti), called "Il Tintoretto."

Born, 1518. Died, 1594.

"Portrait of a Doge of Venice."

592

SCHOOL OF GIOVANNI BELLINI—Early XVI Century.

"Virgin and Child, with St. John the Baptist, Saint Joseph, Saint John and the Donor."

Panel.

593

CRIVELLI (Carlo).

Born, 1430. Died, 1495.

"Virgin and Child, with Two Saints, a Diminutive Figure of the Donor in the Foreground."

Panel.

594

BASAITI (Marco)—Circa 1520.

"Saint Jerome Seated in a Landscape, Reading."

595

VERONESE (Paolo).

Born, 1528. Died, 1588.

"Martyrdom of Saint Mark and Saint Marcellin."

596

PIOMBO (Sebastiano del). [PONTARIONE]

Born, 1485. Died, 1547.

"Portrait of Victoria Colonna." [MARRA + COSIMO]

Panel.

597

BORDONE (Paris). [T. HAN THUDIS]

Born, 1500. Died, 1571.

"Portrait of a Lady, with Dog."

598

GAULLI (Giovanni), called Baciccio. [REMOVED]

Born, 1639. Died, 1709.

"Portrait of Pope Alexander VII (Chigi)."

599

SCHOOL OF GIORGIONE. [D. H. H. H.]

Born, 1478. Died, 1510.

"Holy Family, with Saint John."E

Panel.

600

VENETIAN SCHOOL—XV Century. [C. H. H. H.]

"Virgin and Child in a Landscape."

Panel.

601

VENETIAN SCHOOL—XIV Century. [REMOVED]

"Two Female Saints."

Panel.

602

GUARDI (Francesco).

Born, 1712. Died, 1793.

"Venice, View of St. Marks and the Campanile from the Grand Canal."

603

CANALETTO (Antonio Canal, called).

Born, 1697. Died, 1768.

"The Quay at Venice."

604

SCHOOL OF CANALETTO—XVIII Century. [REMOVED]

"Venice."

605

MORONI (Giovanni Battista). [REMOVED]

Born, 1520. Died, 1578.

"Portrait of a Lady."

606

VENETIAN SCHOOL—XVI Century. [REMOVED]

"Virgin and Child, with Saint John and Saint Laurence."

Panel.

607

GUARDI (Francesco).

Born, 1712. Died, 1793.

"Street Scene in Venice."

608

VENETIAN SCHOOL—XVI Century. [REMOVED 17]

"The Daughter of Paolo Veronese." [REMOVED]

609

GIORGIONE (Zorzo da Castel-Franco). [REMOVED]

Born, 1478. Died, 1510.

"Portrait of a Gentleman."

610

VENETIAN SCHOOL—XVI Century. [POLLICINO LANTINI]

"The Supper at Emmaus."

Panel.

611

SCHIDONE (Bartolommeo). [REMOVED]

Born, 1560. Died, 1616.

"Sleeping Babe."

Panel.

612

SCHOOL OF MODENA—XVI Century. [REMOVED]

"The Vision of Saint Agnes,"

and on opposite side

"Saint Anthony."

Copper.

613

FLEMISH SCHOOL—XVII Century. [REMOVED]

"Portrait of Francesco di Medici."

Copper.

614

SCHOOL OF MODENA—XVI Century. [REMOVED]

"Virgin and Child, with Saint Elisabeth."

Panel.

615

GUARDI (Francesco).

Born, 1712. Died, 1793.

"The Arsenal, Venice."

616

POLLAIUOLO (Antonio).

[FUNGAI]

Born, 1433. Died, 1498.

"Saint Sulpice."

617

ELSHEIMER (Adam).

Born, 1574. Died, 1620.

"Battle Scene."

Copper.

618

PRUD'HOMME (Antonie Daniel).

Born, 1745. Died, 1826.

"Scene in a Tavern Yard."

Panel.

619

COURTOIS (Jacques).

Born, 1621. Died, 1676.

"Battle Scene."

620

LIBERATORE (Niccolo di).

Born, 1430. Died, 1502.

Six small panels, representing separately

"Abraham, Jacob, Joseph, Daniel, Moses, and an Angel."

621

ITALIAN SCHOOL—XVI Century.

"Heads of Two Saints."

Panel.

622

DEGLI AMBROSI (Marco), called Melozzo da Forli.

Born, 1438. Died, 1494.

"Christ, the Virgin, Saint John, and the Magdalen."

Panel.

623

ITALIAN SCHOOL.

"Copy of the 'Madonna' of Raphael."

Original at St. Petersburg.

624

BOLOGNESE SCHOOL—XVII Century.

"Holy Family."

Copper.

625

VENETIAN SCHOOL—XVI Century.

"Portrait of Paolo Borghese."

Panel.

626

BIZAMANUS (Angelus)—XIII Century.

"The Virgin and Child, St. Jerome and St. John."

Triptych.

627

ITALIAN-BYZANTINE SCHOOL—XIII Century.

"Christ on the Cross, with the Virgin and Attendant Saints."

Triptych.

628

GRÆCO-BYZANTINE SCHOOL—XII Century.

"The Passion."

Diptych.

629

GRÆCO-BYZANTINE SCHOOL—XII Century.

"The Annunciation."

Triptych.

630

GRÆCO-BYZANTINE SCHOOL—XIII Century.

"Saint Veronica, with the Sudarium, Saint Peter and Saint Paul."

Triptych.

133

WEST GALLERY.

631

TUSCAN SCHOOL—Late XIV Century.

"The Virgin Adoring Infant Jesus."

Panel.

632

CIONE (Andrea di), called Orcagna.

Born at Florence, 1308. Died, 1368.

"Saint John and Saint James."

Panel.

633

GIOVANNI DI PIETRO (called Lo Spagna)—Early XVI Century.

"Adoration of the Magi."

Panel.

634

BONDONI (Giotto di), called Giotto.

Born near Florence, 1266. Died, 1336.

"Christ, the Virgin, and Saint John."

Three Panels.

635

VENETIIS (Chatarinus de)—Venice, XV Century.

"The Virgin, with Infant Christ, Surrounded by Twelve Saints—the Crucifixion at Top."

Twelve Panels.

636

TUSCAN SCHOOL—about 1400. [ITALO-PROVENÇAL IS]

"The Virgin and Child, Seated, with Eight Saints Surrounding—the Crucifixion at Top."

Ten Panels.

637

BONFIGLI (Benedetto). [PISA, FIAN FLO]

Born at Perugia, about 1420. Died, about 1496.

"The Virgin and Child, with Saint John."

Panel.

638

VERROCCHIO (Andrea del). [FLORENCE]

Born at Florence, 1432. Died, 1488.

"Holy Family."

Panel.

639

SCHOOL OF FILIPPO LIPPI—XV Century. [MILANESSE SCHOOL IS]

"Saint Joachim, Saint Anthony, and Saint Margaret."

Panel.

640

EUSEBIO DI SAN GIORGIO—Early XVI Century. [AN-1520]

"Saint Francis d'Assise."

Panel.

641

BERNARDO DI MARIOTTO—XV Century.

"Virgin and Child."

Panel.

135

642

SCHOOL OF GIOTTO—XIV Century.

"Saint Peter and Saint James."

Panel.

643

SCHOOL OF FRA ANGELICO—Early XV Century.

"Virgin and Child on a Throne."

Panel.

644

GUIDI (Tommaso), called Masaccio.

Born at Castel San Giovanni di Valdarno, 1401. Died, 1428.

"Portrait of Laura."

Panel.

645

BONDONI (Giotto di), called Giotto.

Born near Florence, 1266. Died, 1336.

"Madonna and Child, with St. Peter and St. Paul."

Panel.

651

CARAVAGGIO (M. A. da).

Born at Caravaggio, 1569. Died, 1609.

"The Magdalen."

652

PULIGO (Domenico).

Born at Florence, 1475. Died, 1527.

"The Virgin Appearing to Saint Bernard."

653

HONTHORST (Gerard van).

Born at Utrecht, 1590. Died, 1656.

"Judith and Holofernes."

654

SCHOOL OF A. VAN DYCK—XVII Century.

"Portrait of a Lady."

655

STUDY BY DOMENICHINO AND GUIDO—about 1620. [REMOVED]

"Martyrdom of Saint Gregory."

656

BRIL (Paulus). [WESMANSKENS]

Born at Antwerp, 1556. Died, 1626.

"The Seven Wonders of the World." [REMOVED]

657

TIEPOLO (Giovanni Battista).

Born at Venice, 1696. Died, 1770.

"Jugurtha Brought Before the Roman Consul."

658

STUDY BY DOMENICHINO AND GUIDO—about 1620. [REMOVED]

"Martyrdom of Saint Gregory."

659

RIBERA (Josef de), called Lo Spagnoletto.

Born at Xativa, 1588. Died, 1656.

"The Good Samaritan."

660

SCHOOL OF A. VAN DYCK—XVII Century.

"Portrait of a Gentleman."

661

ROSA (Salvatore).

Born at Renella, near Naples, 1615. Died, 1673.

"Soldier in Armour with a Banner."

662

RENI (Guido).

Born near Bologna, 1575. Died, 1642.

"The Penitent Magdalen."

663-674

ZEITBLOM (Bartholomaus).

Born at Ulm, about 1460. Died, about 1518.

AND

STRIGEL (Bernhard).

Born at Memmingen, about 1460. Died, 1528.

"The Twelve Stations of the Cross."

Twelve Panels.

675

BICCI (Neri di)—XV Century.

"Coronation of the Virgin."

Panel.

676

GRANACCI (Francesco).

Born at Florence, 1477. Died, 1543.

"Saint Laurence and Saint Francis d'Assise."

Panel.

677

PINTURICCHIO (Bernardino Biagio, called).

Born at Perugia, 1454. Died, 1513.

"A Public Square in an Italian City."

Panel.

138

685

UMBRIAN SCHOOL—about 1500. [A. 1500? P. 1500?]

“Virgin and Child.”

Panel.

686

SCHOOL OF GIOTTO—XIV Century. [PALE 1500? FEL]

“Virgin and Child.”

Panel.

687

VEROCCHIO (Andrea del). [NICOLA .H. D. A. 1500? A. 1500?]

Born, 1432. Died, 1488.

“Saint John.”

Panel.

688

CAVALLINI (Pietro)—XIV Century. [REMOVED]

“Martyrdom of Saint Peter.”

Panel.

689

PINTURICCHIO (Bernardino Biagio, called). [MAERINO 1500?]

Born, 1454. Died, 1513.

“Saint Sebastian.”

Panel.

690

PINTURICCHIO (Bernardino Biagio, called). [MAERINO 1500?]

Born, 1454. Died, 1513.

“Saint Anthony.”

Panel.

691

MATTEO DA SIENNA. [1500? 1500?]

Born, 1435. Died, 1495.

“Virgin and Child.”

Panel.

139

692

GENTILE DA FABRIANO.

Born, 1365. Died, 1445.

"Virgin and Child, with Saints."

Panel.

693

ALEMANNO (Giovanni)—XV Century.

"Portrait of a Cardinal."

Panel.

694

GADDI (Agnolo).

Born, 1333. Died, 1396.

"Saint James the Elder."

Panel.

695

BONFIGLI (Benedetto).

Born, 1420. Died, 1496.

"Virgin and Child."

Panel.

696

SCHOOL OF FRA ANGELICO—Early XV Century.

"Virgin and Child, with Four Saints."

Panel.

697

INNOCENZO DA IMOLA.

Born, 1494. Died, 1550.

"Four Saints."

Panel.

698

LORENZO (Don), called Il Monaco.

Born, 1370. Died, 1425.

"Virgin with the Apostles."

Panel.

699

TUSCAN SCHOOL—XIV Century. [ANCONA 14]

"Virgin Surrounded by Saints."

Three Panels, in Five Divisions.

700

NUZI (Allegretti)—XIV Century. [NERI & BICO]

"Virgin Enthroned with Saints."

Panel.

701

GADDI (Agnolo). [UMBRIA OR MARCHE 14]

Born, 1333. Died, 1396.

"Saint James, the Younger."

Panel.

702

VENETIAN SCHOOL—XVI Century. [VENICE 16]

"Portraits of a Cardinal and a Bishop."

Panel.

703

MELOZZO DA FORLÌ. [ANTONIAZZO 15]

Born, 1438. Died, 1494.

"Virgin and Child."

Panel.

704

STARNINA (Gherardo). [FLORENCE 15]

Born, 1354. Died, 1408.

"The Holy Trinity."

Panel.

705

SCHOOL OF GIOTTO—XIV Century. [REMOVED]

"Saint Michael and the Dragon."

Panel.

141

706

STEFANI DA FOSSANO (Ambrogio). [FOSSANO]

Born, about 1455. Died, about 1525.

"Saints Agnes and Catharine with the Palms of Martyrdom."

Panel.

707

RUZIALE (Francesco)—XVI Century. [RUZIALE]

"Saint George and the Dragon."

708

BUONCONSIGLIO (Giovanni)—XVI Century. [BUONCONSIGLIO]

"Virgin and Child, with St. Anthony."

Panel.

709

VEROCCHIO (Andrea del). [VEROCCHIO]

Born, 1432. Died, 1488.

"Saint John and a Bishop."

Panel.

710

MARGARITONE DI MAGNANO. [MARGARITONE DI MAGNANO]

Born, 1216. Died, 1293.

"Christ on the Cross, with Saint John and the Virgin."

Panel.

711

FLORENTINE SCHOOL—XV Century. [FLORENTINE SCHOOL]

"Virgin and Child, with St. Joseph and Angels."

Panel.

712

TUSCAN SCHOOL—XVI Century. [TUSCAN SCHOOL]

"Christ, the Virgin and Saint John."

Three Panels. [Three Panels]

713

SCHOOL OF FILIPPINO LIPPI.

Born, 1457. Died, 1504.

"Virgin and Child, with St. John and an Angel."

Panel.

714

LORENZETTI (Pietro)—Early XIV Century.

"The Virgin Enthroned, Surrounded by Saints."

Triptych.

715

SCHOOL OF FRA ANGELICO—XV Century.

"Virgin and Child, Christ on the Cross and on the Doors Four Saints."

Triptych.

716

UMBRIAN SCHOOL—XVI Century.

"A Sketch, in Two Sections."

717

BUONINSEGNA (Duccio di).

Born, 1260. Died, 1320.

"Virgin Enthroned, with Four Evangelists and Angels."

718

FLORENTINE SCHOOL—Early XV Century.

"Coronation of the Virgin."

Triptych.

719

SCHOOL OF SIMONE MARTINI—XIV Century.

"St. Nicholas, Bishop, Between Two Saints."

720

BERLINGHIERI (Barone)—XIII Century. [P. 9100. 720]

"The Saviour."

721

BERNARDINO DI GIROLAMO—XVI Century. [P. 9100. 721]

"Saint Lucia."

722

SCHOOL OF GIOTTO—XIV Century. [P. 9100. 722]

"The Last Judgment and the Crucifixion."

Scenes from the Last Judgment and the Crucifixion

723

SCHOOL OF GIOTTO—XIV Century. [P. 9100. 723]

"Scenes from the New Testament."

Panel, in Nine Divisions.

724

TUSCAN SCHOOL—XIV Century.

"Christ Crucified, and St. Christopher Bearing Infant Christ."

Scenes from the New Testament

725

ITALIAN-BYZANTINE SCHOOL—XII Century. [P. 9100. 725]

"The Annunciation."

726

SCHOOL OF FILIPPO LIPPI—XV Century. [P. 9100. 726]

"Virgin and Child."

727

SCHOOL OF FRA ANGELICO—XV Century.

"The Crucifixion."

728

SIENNESE SCHOOL—Early XV Century.

"Virgin and Child—Christ, the Virgin and St. John, and Four Saints."

Triptych.

729

CENNINO DI DREA CENNINI—Early XV Century.

"Virgin, Surrounded by Angels and Saints."

730

BERLINGHIERI (Barone)—XIII Century.

"The Virgin Enthroned, with Infant Christ, Surrounded by Saints."

731

SCHOOL OF GIOTTO—XIV Century.

"The Virgin Enthroned, with Infant Christ, Surrounded by Saints."

732

BERNARDINO DI GIROLAMO—XVI Century.

"Saint Anthony."

733

SEMINO (Antonio)—XV Century.

"Saint Laurence."

734

SIENNESE SCHOOL—XIV Century. [D. 1401]

“Madonna, Surrounded by Saints.”

Triptych.

735

FLORENTINE SCHOOL—about 1500.

“An Angel Offering Flowers to the Virgin.”

736

GENTILE DA FABRIANO.

Born, 1365. Died, 1445.

“Virgin and Child, on Throne, Two Angels and Donor at Prayer.”

737

SCHOOL OF GIOTTO—XIV Century.

“The Crucifixion.”

738

FLORENTINE SCHOOL—XIV Century.

“The Entombment.”

739

GAUDENZIO FERRARI.

Born, 1484. Died, 1550.

“Virgin and Child, with Saints Anne, Catharine, and Lucia.”

740

SCHOOL OF IL MONACO—Early XV Century.

“Christ, Supported by the Virgin and St. John, above, God the Father, and on sides, numerous Saints.”

Triptych.

146

741

DONO (Paolo di). [PART 10 1501]

Born, 1397. Died, 1475.

"The Resurrection."

now in ad the at gallery,

742

SCHOOL OF FRA ANGELICO—XV Century. [1515/1516]

**"Virgin and Child on Throne, Surrounded by Angels—
at Base, Celebration of the Holy Communion."**

7/14/16

14-01-72

743

UMBRIAN SCHOOL—XV Century.

"Adoration of the Shepherds."

confirmed in 728 see BB

CONFIRMED IN 728

NATIVITY IN 1415 S. 14

14-01-72

744

TUSCAN SCHOOL—Middle XIV Century.

**"Virgin on Throne, with Infant Jesus, the Crucifixion, the
Virgin and St. John, with the Magdalen," etc.**

Triptych.

now called by 14-01-72

745

GAUDENZIO FERRARI.

Born, 1484. Died, 1550.

"Madonna and Child."

[1514 OR 1515/1516 14]

746

LAPO (Tommaso di), called Giotto.

[1320 A 1320 14]

Born, 1324. Died, 1356.

"Saints Joseph, Augustine, and Laurence, with another Saint."

Panel.

747

(RUSSO-BYZANTINE SCHOOL—XIII Century.

"The Glorious Death of the Virgin.")

Panel.

14-01-72

14-01-72

now VAISH IN

147

748

BIZAMANUS (Angelus)—XIII Century. [BIZAMANUS]

"The Visitation."

749

NEAPOLITAN SCHOOL—XVI Century. [NEAPOLITAN SCHOOL]

"Virgin and Child."

Panel.

750

SCHOOL OF FRA ANGELICO—XV Century. [SCHOOL OF FRA ANGELICO]

"Virgin and Child, with Saints." [SCHOOL OF FRA ANGELICO]

Triptych.

751

ITALIAN-BYZANTINE SCHOOL—XIII Century. [ITALIAN-BYZANTINE SCHOOL]

"Jesus Descending from Heaven."

Panel.

752

TUSCAN SCHOOL—XIV Century. [TUSCAN SCHOOL]

"Triptych with Fourteen Figures."

753

GIUOCHI (Giuliano), called Pesello. [GIUOCHI (Giuliano), called Pesello]

Born, 1367. Died, 1446.

"The Last Supper."

Panel.

754

SCHOOL OF BOTTICELLI—XV Century. [SCHOOL OF BOTTICELLI]

"Madonna and Child." [SCHOOL OF BOTTICELLI]

148

NICCOLO DA FOLIGNO.

Born, 1430. Died, 1502.

“ God, the Father, Surrounded by Angels.”

MARTINI (Simone).

Born, 1283. Died, 1344.

“Saint Lucia.”

G COOK in (Boston Journal)
with 25 or more old people
in it - 1000

756 (U) ITALIAN L - ENCLINSE w mg. h. l. 20 17

756 C. 17 JULIAN 14 - HADAMCREE 10/10/54

73/ (4) CONVENATO DEL GUASTA - 11/10/57

756 (S) MONTANA - 11 Dec [now 1036] ←

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756 (6) FERNARDINO MARTINI - MAGE

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How: definition of community

LOGGIA.

757

BONNAT (Léon) Paris

Pupil of Cogniet.
Medals, 1861-63-67.
Legion of Honor, 1867.
Medal of Honor, 1869.
Officer of the Legion of Honor, 1874.
Member of the Institute of France, 1881.
Knight of the Order of Leopold, 1881.
Commander of the Legion of Honor, 1882.

"Portrait of A. L. Barye."

36 x 51

Dated 1885.
From the Artist.

758

BONNAT (Léon) Paris

Pupil of Cogniet.
Medals, 1861-63-67.
Legion of Honor, 1867.
Medal of Honor, 1869.
Officer of the Legion of Honor, 1874.
Member of the Institute of France, 1881.
Knight of the Order of Leopold, 1881.
Commander of the Legion of Honor, 1882.

"Portrait of W. T. Walters."

40 x 56

Dated 1883.

759

BONNAT (Léon) Paris

Pupil of Cogniet.
Medals, 1861-63-67.
Legion of Honor, 1867.
Medal of Honor, 1869.
Officer of the Legion of Honor, 1874.
Member of the Institute of France, 1881.
Knight of the Order of Leopold, 1881.
Commander of the Legion of Honor, 1882.

"Portrait of Geo. A. Lucas."

36 x 51

Dated 1885.
From the Artist.

WATER COLORS AND DESIGNS.

IN SMALL GALLERY.

901

BIDA (Alex.) Paris

Pupil of E. Delacroix.
Medals, 1848-55-67 (E. U.)-78 (E. U.).
Legion of Honor, 1855.
Officer of the Legion of Honor, 1870.

"Religious Fanatics."

32 x 22

From the Collection of the Due de Morny, Paris.

Two centuries ago, the head of a noted religious Order, encamped before Cairo, performed the miracle of riding into the city over a roadway formed of glass bottles and vases, not one of which—tradition says—was broken.

Every year this miracle is commemorated by the Head of the same Order, on his way to Mecca, riding over the same roadway, formed of religious fanatics whose faith is expected to shield them from injury. Three thousand five hundred bodies are required to compose this roadway.

902

BRETON (Jules) Paris

Pupil of Devigne and Drolling.
Medals, 1855-57-59-61.
Medals, London, Vienna and Brussels.
Ribbon of St. Stanislas, of Russia.
Legion of Honor, 1861.
Medal of the First Class and Officer Legion of Honor at the
Universal Exposition, 1867.
Medal of Honor, Salon, 1872.
Knight of the Order of Leopold, 1881.
Corresponding Member of the Academies of Vienna, Stockholm
and Madrid.
Member of the Institute of France, 1886.

"Repose."

22 x 18

Dated 1867.

903

MILLET (J. F.) Paris

Pupil of P. Delaroche.
Medals, 1853-64 (E. U.)-67.

Legion of Honor, 1868.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1814. Died, 1875.

"The Angelus."

18 x 12½

From the D. P. Sellars Collection, London.
Original Design.

In 1859 Millet finished his painting of "The Angelus." In this truly original picture, Millet wished to give an impression of music; he wanted the voices of the country, and even the church bells, to be heard. "Truth of expression will do it," said he. This was one of his favorite pictures; in it he revived his childhood's sensations. As day dies, two peasants, a man and a woman, hear the Angelus; they rise, stop work, and standing bareheaded, recite, with eyes cast down, the words of the prayer, *Angelus Domini nuntiavit Mariæ*. The man, a true peasant of the plain, his head covered by a mass of straight, short hair like a felt hat, prays silently; the woman is bent and full of devotion. Into it Millet put the whole strength of his color. When I saw it for the first time it was almost finished. Millet said to me: "What do you think of it?"

"It is the Angelus!" I cried.

"It is indeed. You can hear the bells?" And he added: "I am contented; you understand it. It is all I ask."

FROM ALFRED SENSIER.

904

MILLET (J. F.) Paris

Pupil of P. Delaroche.
Medals, 1853-64 (E. U.)-67.
Legion of Honor, 1868.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1814. Died, 1875.

"The Shepherd at the Fold by Moonlight."

13 x 9

Original Design.

905

MILLET (J. F.) Paris

Pupil of P. Delaroche.
Medals, 1853-64 (E. U.)-67.
Legion of Honor, 1868.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1814. Died, 1875.

"The Sower."

20 x 17

906

MILLET (J. F.)

Paris

Pupil of P. Delaroche.
 Medals, 1853-64 (E. U.)-67.
 Diploma to the memory of deceased artists, Exposition
 Universel, 1878.
 Born, 1814. Died, 1875.

"The Shepherdess."

19½ x 14

907

BONHEUR (Mlle. Rosa)

Paris

Pupil of her father.
 Medals, 1845-48-55 (E. U.)-67 (E. U.).
 Legion of Honor, 1865.
 Born, 1822. Died, 1899.

"The Conversation."

22 x 14½

Dated 1858.
 From the Artist.

908

HEBERT (A. A. E.)

Brussels

Pupil of Delaroche.
 Prize of Rome, 1839.
 Medals, 1851-55 (E. U.)-67 (E. U.).
 Legion of Honor, 1853.
 Officer of the Legion of Honor, 1867.
 Commander of the Legion of Honor, 1874.
 Member of the Institute of France, 1874.

"At the Well."

Oval, 9 x 12

909

BIDA (Alex.)

Paris

Pupil of E. Delacroix.
 Medals, 1848-55-67 (E. U.)-78 (E. U.).
 Legion of Honor, 1855.
 Officer of Legion of Honor, 1870.

"Moses."

9 x 13

From the Artist.

910

BIDA (Alex.) Paris

Pupil of E. Delacroix.
Medals, 1848-55-67 (E. U.)-78 (E. U.).
Legion of Honor, 1855.
Officer of Legion of Honor, 1870.
From the Artist.

"And Jesus said: This day is Salvation Come to this House."

Luke xix. 9.

19 x 25

From the Artist.

911

BONHEUR (Mlle. Rosa) Paris

Pupil of her father.
Medals, 1845-48-55 (E. U.)-67 (E. U.).
Legion of Honor, 1865.
Born, 1822. Died, 1899.

"Andalusian Bulls."

15 x 9

Dated 1867.

912

DUPONT (Henriquel) Paris

Pupil of Pierre Guérin and Bervie.
Medals, 1822-53.
Legion of Honor, 1837.
Member of the Institute of France, 1849.
Grand Medal of Honor, 1855 (E. U.).
Officer of Legion of Honor, 1855.
Commander of the Legion of Honor, 1878.

Drawing for the Engraving of
"The Marriage of St. Catherine,"
by Correggio.

15 x 15

From the Artist.

As the authorities declined to permit the great work by Correggio to be removed from the Louvre, Dupont was employed ten months in producing this elaborate and careful drawing, as the only means of securing the spirit of the original, it having been for years his ambition to make an engraving of this picture as the last great work of his life.

913

BIDA (Alex.) Paris

Pupil of E. Delacroix.
Medals, 1848-55-67 (E. U.)-78 (E. U.).
Legion of Honor, 1855.
Officer of Legion of Honor, 1870.

"Prayer on the Housetop."

9 x 13

From the Artist.

914

BIDA (Alex.) Paris

Pupil of E. Delacroix.
Medals, 1848-55-67 (E. U.)-78 (E. U.).
Legion of Honor, 1855.
Officer of the Legion of Honor, 1870.

"The Foolish Virgins."

12 x 18

From the Artist.

915

DARLEY (F. O. C.), N. A., Claymont, Del.

Academician of National Academy.
Born, 1822. Died, 1888.

"On the Trail."

15 x 11

916

ST. EVE (J. M.), after Ary Scheffer Paris

"Temptation on the Mount."

13½ x 20

Dated 1854.

917

LA FARGE (John) New York

"Avenue to the Temple of Iyeyasa, Nikko, Study."

918

LA FARGE (John) New York

"Blind Man and His Daughter, Vaiala, Samoa."

919

PARSONS (Alfred), P. R. A. London

President of the Royal Academy.

“Landscape, with Distant View of a River and Town.”

920-939

TURNER (J. M. W.) London

Associate of Royal Academy.

Born, 1775. Died, 1851.

920

“Landscape.”

921

“Mentone, on the Riviera.”

922

“Swiss Landscape.”

923

“Swiss Landscape.”

924

“Venice.”

925

“Petworth Park, Looking over the Lake towards the South
Downs, October 8, 1832.”

926

“Landscape.”

927

“Sunset.”

928

“Venice.”

929

“Swiss Landscape.”

930

“London, from Lambeth Fields.”

931

“Harbor Scene.”

932

“Dover.”

933

“Landscape.”

934

“The Shipwreck.”

935

“Yacht Race at Cowes.”

936

“Street Scene.”

937

“Hungerford Bridge, with View of London.”

938

“Crossing the Brook.”

939

“Tivoli.”

940

ZAMACOIS (Eduard) Paris

Pupil of Meissonier.

Medal, 1867.

Diploma to the memory of deceased artists, Exposition
Universel, 1878.

Born, 1843. Died, 1871.

“Waiting at the Church Porch.”

10 x 14

From the John Taylor Johnston Collection.

941

ZIEM (Félix) Paris

Medals, 1851-52-55.

Legion of Honor, 1857.

Born, 1821. Died, 1908.

“Venice, Sunset.”

13 x 10

942

“Venice, Evening.”

13 x 8

943

WALKER (Fred'k), A. R. A. London

Pupil of Royal Academy.

Medal at Paris (E. U.), 1867.

Associate of Royal Academy.

Born, 1840. Died, 1875.

“The Fish Market.”

12 x 8

158

944

ZIEM (Félix)

Paris

Medals, 1851-52-55.
Legion of Honor, 1857.
Born, 1821. Died, 1908.

"Holland."

11 x 8

From the Artist.
Dated 1851.

945

WOODVILLE (R. C.)

Baltimore

Born, 1825. Died, 1856.

"Soldier's Experience."

11 x 10

Dated 1844.

946

JACQUEMART (Jules F.)

Paris

Medals, 1864-66-67 (E. U.).
Medal of Honor (E. U.), 1878.
Legion of Honor, 1869.
Member of the Order of Francis Joseph.
Born, 1837. Died, 1880.

"A Landscape."

17 x 12

Dated 1870.

947

MEISSONIER (J. L. E.)

Paris

Pupil of Cogniet.
Medals, 1840-41-43-48.
Legion of Honor, 1846.
Grand Medal of Honor (E. U.), 1855.
Officer of the Legion of Honor, 1856.
Member of the Institute of France, 1861.
Honorary Member of the Royal Academy, London.
One of the eight Grand Medals of Honor (E. U.), 1867.
Commander of the Legion of Honor, 1867.
Grand Medal of Honor (E. U.), 1878.
Grand Officer of the Legion of Honor, 1881.
Born, 1813. Died, 1891.

"Courtyard of the Artist's Studio."

7 x 13

Dated 1877.

948

ZIEM (Félix)

Paris

Medals, 1851-52-55.
Legion of Honor, 1857.
Born, 1821. Died, 1908.

“ Venice, Sunset.”

13 x 9

949

“ Venice, Morning.”

13 x 8

950

GREEN (Charles).

London

Member of the Society of Water Colors.
Born, 1840. Died, 1898.

“ The Derby.”—“ Here They Come! Here They Come! ”

31 x 16

Universal Exposition, Paris, 1878.
Dated 1877.

951

PIES (J. A. A.)

Paris

Pupil of Picot.
Prize of Rome, 1838.
Medals, 1846-55-57-67 (E. U.).
Legion of Honor, 1857.
Grand Medal of Honor, 1861.
Officer of the Legion of Honor, 1867.
Member of the Institute of France, 1868.
Born, 1813. Died, 1875.

“ Artillery Practice.”

40 x 19

Dated 1860.
From the Artist.

952

“ Zouave.”

160

953

RICO (Martin).

Medal, 1878 (E. U.).
Legion of Honor, 1878.
Silver Medal Universal Exposition, 1889.

“Seville.”

19 x 12

Wm. H. Stewart Collection.

954

DETAILLE (Edouard)

Paris

Pupil of E. Meissonier.
Medals, 1869-70-72.
Legion of Honor, 1873.
Officer of the Legion of Honor, 1881.

“Ready to March.”

9 x 13

Dated 1874.

955

FORTUNY (Mariano)

Rome

Pupil of the Barcelona Academy.
Chevalier of the Order of Charles III.
Prize of Rome from Spain, 1858.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1838. Died, 1874.

“The Mendicant.”

6 x 10

956

BOUGHTON (G. H.), A. R. A.

Member of the National Academy of Design.
Associate of the Royal Academy.

“Brittany Interior.”

957

MERLE (Hugues).

Paris

Pupil of Cogniet.
Medals, 1861-63.
Legion of Honor, 1866.
Born, 1822. Died, 1881.

“The Good Sister.”

5½ x 7

From the Artist.

161

958

BOUGHTON (G. H.), A. R. A. London

Member of the National Academy of Design.
Associate of the Royal Academy.

"The Fairy Tale."

10 x 14½

Dated 1887.

From the Artist.

959

ZIEM (Félix) Paris

Medals, 1851-52-55.
Legion of Honor, 1857.
Born, 1821. Died, 1908.

"Tunny Fishing."

13 x 9

960

"Marseilles."

13 x 8½

Dated 1863.

961

ACHENBACH (Oswald) Düsseldorf

Pupil of his brother.
Medals, 1859-61-63.
Legion of Honor, 1863.

"Posilipo—Looking towards Naples."

16 x 10

962

HEILBUTH (Ferd.) Paris

Medal, Second Class, 1857-59-61.
Legion of Honor, 1861.
Officer Legion of Honor, 1881.
Member Society French Artists.
Born, Hambourg. Died, 1889.

"Pincian Hill, Rome."

8 x 12½

Wm. H. Stewart Collection.

963

GIACOMELLI (F.) Paris

" Birds."

17 x 5½

From the Artist.

964

ISRAELS (Josef) The Hague

Pupil of Kruseman and Picot.
Chevalier of the Order of Leopold.
Medal, 1867 (E. U.)-78 (E. U.).
Legion of Honor, 1867.
Officer of the Legion of Honor, 1878.

" A Dutch Interior."

16 x 10½

965

FORTUNY (Mariano) Rome

Pupil of the Barcelona Academy.
Chevalier of Order of Charles III.
Prize of Rome from Spain, 1858.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1838. Died, 1874.

" Don Quixote."

15 x 18

Dated 1869.

966

ROUSSEAU (Théo.) Paris

Pupil of Lèthière.
Medals, 1834-49-55.
Legion of Honor, 1852.
One of the eight Grand Medals of Honor (E. U.), 1867.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1812. Died, 1867.

" A Landscape."

14 x 12

Dated 1845.

163

967

RICO (Martin)

Paris

Medals, 1878 (E. U.).
Legion of Honor, 1878.
Silver Medal Universal Exposition, 1889.

"A Spanish Garden."

19 x 12

Wm. H. Stewart Collection.

968

FORTUNY (Mariano)

Rome

Pupil of the Barcelona Academy.
Chevalier of Order of Charles III.
Prize of Rome from Spain, 1858.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1838. Died, 1874.

"Café of the Swallows."

15½ x 19½

Wm. H. Stewart Collection.

969

CLAYS (P. J.)

Brussels

Medal (E. U.) 1867.
Legion of Honor, 1875.
Chevalier of the Order of Leopold.
Medal, Exposition Universel, 1878.
Officer of Legion of Honor, 1881.
Born, 1819. Died, 1900.

"Moonlight on the Thames."

20 x 13

Dated 1876.

970

FORTUNY (Mariano)

Rome

Pupil of the Barcelona Academy.
Chevalier of the Order of Charles III.
Prize of Rome from Spain, 1858.
Diploma to the memory of deceased artists, Exposition
Universel, 1878.
Born, 1838. Died, 1874.

"Faithful Friends."

20 x 16

This picture was presented by the artist to the fund for the relief of the sufferers in Chicago by the great fire of 1871.

From the Cutting Collection.

164

GALLAIT (Louis)

Brussels

Pupil of Celothue and Hennequin.
 Medals, 1835-48.
 Legion of Honor, 1841.
 Chevalier of Order of Crown of Oak, Holland.
 Honorary Member of the Royal Academy, London.
 Grand Cordon of the Order of Leopold.
 Member of the Academy of Antwerp.
 Born, 1810. Died, 1888.

**“The Duke of Alva, the Emissary of Philip II of Spain in the
 Netherlands, Contemplating the Beheaded Counts
 Egmont and Horn.”**

19 x 14

Dated 1859.

RICO (Martin)

Paris

Medal, 1878.
 Legion of Honor, 1878.
 Silver Medal Universal Exposition, 1889.

“Seville.”

19 x 12

Wm. H. Stewart Collection.

ALMA-TADEMA (L.), R. A.

London

Pupil of Leys.
 Member of the Royal Academy, Amsterdam, 1863.
 Medal at the Salon, Paris, 1864.
 Knight of the Order of Leopold (Belgium), 1866.
 Second-class Medal at the International Exposition, Paris, 1867.
 Knight of the Order of the Dutch Lion, 1868.
 Knight, First Class, of the Order of Merit of St. Michael,
 Bavaria, 1869.
 Member of the Royal Academy of Munich, 1871.
 Knight of the Order of the Legion d'Honneur, France, 1873.
 Grand Gold Medal, Berlin, 1874.
 Member of the Royal Academy, Berlin, 1875.
 Member of the Society of Painters in Water Colors, London.
 Knight of the Third Class, Lion d'Or of the House of Nassau, 1876.
 Knight of the Third Class of the Königl. Kronen-Orden
 of Prussia, 1877.
 Honorary Professor of the Royal Institute of Fine Arts,
 Naples, 1878.
 First-class Medal at the International Exhibition, Paris, 1878.
 Officer of the Legion of Honor, 1878.
 Royal Academician, 1879.
 Order of Merit, Berlin, 1881.
 Corresponding Member Academy des Beaux Arts, 1881.

“Xanthe and Phaon.”

13 x 18

From the Artist.
 Dated 1883.

The marble seat, on which the young people's fate was decided, was called by the grandchildren of the wedded pair, who lived to old age in love and harmony, "the bench of the question."

From "A Question," by George Ebers.

LONDON, *December 22, 1884.*

MY DEAR MR. WALTERS :

Since you left London some months ago, I have all the time, nearly, been busy to satisfy your wish to possess a picture of mine representing the two figures of "The Question," which suggested the charming idyl of that name, by Geo. Ebers, you know so well. To enable me to make a picture of the same group, I have taken up that book and tried to find there the necessary ground to make the work interesting to me and give it an aim. In fact, it has now come to this: I painted a picture, Ebers wrote a novel upon my picture, and I have now painted a picture upon this novel. The title of the picture is, therefore, the names of the hero and heroine of the book, namely, Xanthe and Phaon.

I have made the boy as noble-looking and near the subject as I could, and the girl in her rôle dissatisfied with him, and full of the effect produced by the stories told to her about him, more sad than anything else.

The seat was, according to Ebers, put on a dike which united the property of the two brothers, and was rather neglected, so I have put over the seat a stella on which are the names of the two brothers, the proprietors of the two properties, and a branch of olive in sign of peace, besides a bas-relief representing the wealth of the two properties personified.

Leading downward is a staircase, up which, as you can see by the fallen rose-leaves, Xanthe has arrived with the roses gathered for her work, and in passing by the tank, I suppose she has thrown a handful of loose rose-leaves of the too full-blown roses into the water.

I do hope you may be satisfied, as that is the only wish that made me work hard; and could it be otherwise? as you must always look at this picture as a result of your last visit to my studio, at which I felt so truly gratified.

I am, dear Mr. Walters,

Yours very sincerely,

(Signed) L. ALMA-TADEMA.

ALMA-TADEMA (L.), R. A. London

974

Pupil of Leys.

Member of the Royal Academy, Amsterdam, 1863.

Medal at the Salon, Paris, 1864.

Knight of the Order of Leopold (Belgium), 1866.

Second-class Medal at the International Exposition, Paris, 1867.

Knight of the Order of the Dutch Lion, 1868.

Knight, First Class, of the Order of Merit of St. Michael,
Bavaria, 1869.

Member of the Royal Academy of Munich, 1871.
 Knight of the Order of the Legion d'Honneur, France, 1873.
 Grand Gold Medal, Berlin, 1874.
 Member of the Royal Academy of Berlin, 1875.
 Member of the Society of Painters in Water Colors, London.
 Knight of the Third Class, Lion d'Or of the House of Nassau, 1876.
 Knight of the Third Class of the K nigliche Kronen-Orden
 of Prussia, 1877.
 Honorary Professor, Royal Institute of Fine Arts, Naples, 1878.
 First-class Medal at the International Exhibition, Paris, 1878.
 Officer of the Legion of Honor, 1878.
 Royal Academician, 1879.
 Order of Merit, Berlin, 1881.
 Corresponding Member Academy des Beaux Arts, 1881.

"Twixt Venus and Bacchus."

II x 23

From the Artist.
 Painted 1883.

975-985

TURNER (J. M. W.) London

Associate of Royal Academy.
 Born, 1775. Died, 1851.

975

"Arundel."

976

"Norham Castle."

977

"Swiss Landscape."

978

"St. Paul's Cathedral, Whispering Gallery on the Right."

979

"Margate."

167

980

"Swiss Landscape."

981

"English Landscape."

982

"The Bridge in the Middle Distance."

983

"Augsburg."

984

"Landscape."

985

"Père la Chaise."

986

GLEYRE (Charles), after Paris

"Daphnis and Chloe."

10½ x 13

987

JOHNSON (Eastman), N. A. New York

Member of the National Academy.

"Spanish Woman."

7 x 8

Dated 1862.

168

988

MEISSONIER (J. L. E.) Paris

Pupil of Cogniet.
 Medals, 1840-41-43-48.
 Legion of Honor, 1846.
 Grand Medal of Honor (E. U.), 1855.
 Officer of Legion of Honor, 1856.
 Member of the Institute of France, 1861.
 Honorary Member of the R. A., London.
 One of the eight Grand Medals of Honor (E. U.), 1867.
 Commander of the Legion of Honor, 1867.
 Grand Medal of Honor (E. U.), 1878.
 Grand Officer of the Legion of Honor, 1881.
 Born, 1813. Died, 1891.

"His Own Portrait."

9 x 8

Dated 1853.

989

SCHEFFER (Ary) Paris

Pupil of Guérin.
 Grand Prize for Painting at Antwerp, 1816.
 Legion of Honor.
 Born, 1795. Died, 1858.

"Dante and Beatrice."

7½ x 14

From the Collection of the Queen of Holland.

990

TITIAN (Tiziano Vecelli) Venice

Born, 1489. Died, 1576.

"Sketch—'Peter Martyr.'"

ARTISTS REPRESENTED.

- | | |
|--|--|
| <p> Achenbach (Andreas), 116, 155
 Achenbach (Oswald), 961
 Albani, 428
 Albertinelli, 538
 Aldegrevier, 381
 Alemanno, 693
 Alfani, 482
 Alma-Tadema, 31, 86, 159, 165, 973,
 974
 Amberger, 297
 Appiani, 531

 Backhuyzen, 334
 Baglioni, 528
 Baker, 66, 73
 Bakhuizen, 340
 Barbalonga, 477
 Barocci, 500, 533
 Basaiti, 594
 Battoni, 498
 Baudry, 12
 Beaumont, 506
 Beccafumi, 435
 Becker, 162
 Beechey, 176
 Bega, 274
 Belle, 401, 406
 Berchem, 342, 348, 353
 Berlinghieri, 720, 730
 Biagio, 569, 583
 Bibiena, 503, 525
 Bicci, 675
 Bida, 901, 909, 910, 913, 914
 Bigio, 438
 Bizamanus, 626, 748 </p> | <p> Blcs, 290
 Bloemen, 308
 Bol, 360
 Bondoni, 634, 645
 Bonfigli, 637, 695
 Bonheur, 907, 911
 Bonifazio, 579
 Bonington, 219
 Bonmat, 74, 173, 757, 758, 759
 Bonvicino, 459
 Bonvin, 199
 Bordone, 578, 597
 Botticelli, 422, 427
 Boucher, 391, 402, 404
 Boughton, 129, 198, 956, 958
 Brandon, 33
 Breton, 57, 58, 902
 Bril, 656
 Brueghel (Jan), 313, 332, 336, 337
 Brueghel (Pieter), 364
 Bugiardini, 560
 Buonarroti (Michelangelo), 487
 Buonconsiglio, 708
 Buoninsegna, 717

 Cabanel, 99, 146
 Calame, 108
 Caliari, 573
 Canalotto, 603
 Canlassi, 474
 Caravaggio, 466, 542, 559, 651
 Cardi, 552
 Carpi, 507
 Cavallini, 688
 Cennini, 729 </p> |
|--|--|

- Champaigne, 338
 Chaplin, 46
 Chavet, 204
 Church, 147
 Cignani, 534
 Cione, 632
 Clairin, 82
 Clays, 125, 969
 Cleef, 300
 Clouet, 412
 Collins, 222, 228
 Constable, 15, 180, 213, 235
 Contarini, 529
 Correggio, 486, 555
 Cortona, 420
 Costa, 447, 458
 Cotignola, 451
 Coques, 387
 Corot, 152, 154, 164, 192, 194, 201
 Courbet, 203
 Courtois, 419a, 419j, 619
 Couture, 23, 44
 Cranach, 242, 269
 Credi, 432
 Crespi, 495
 Crivelli, 566, 593
 Crome, 200, 212, 223

 Dagnan-Bouveret, 28, 49
 Darley, 915
 Daubigny, 17, 35, 128, 163
 Daumier, 7
 David, 392
 Decamps, 8, 42
 Deelen, 322
 Degas, 179
 Degli Ambrosi, 622
 De Heusch, 241, 419h
 Delacroix, 1, 6, 10, 62, 110, 186
 Delaroche, 83
 De Neuville, 40, 93, 118
 Denner, 264
 Detaille, 92, 190, 954
 Diaz, 43, 64, 114, 121, 145, 177
 Domenichino, 439

 Dono, 499, 741
 Dosso Dossi, 508
 Dou, 368
 Drouais, 390
 Drummond, 205
 Dupont, 912
 Dupré, 38, 61, 120, 135
 Durand, 122
 Dürer, 275
 Dyck (A. van), 233, 234, 376

 Elliott, 68, 70, 94, 101
 Elsheimer, 617
 Eusebio, 640

 Fabriano, 692, 736
 Ferrari, 739, 745
 Feti, 460
 Foligno, 755
 Forlì, 703
 Fortuny, 117, 148, 150, 191, 955, 965,
 968, 970
 Fossano, 706
 Fragonard, 399, 405
 Franceschini, 519
 Francia, 425, 461, 465
 Frère, 18, 20, 22, 24, 27, 29
 Fromentin, 100, 126, 195

 Gaddi, 694, 701
 Gainsborough, 210, 240, 268
 Gallait, 78, 119, 124, 134, 971
 Gaulli, 598
 Gellée (Claude), 218
 Gericault, 189
 Gêrôme, 34, 51, 113, 131
 Gessi, 450
 Ghirlandaio, 431
 Giacomelli, 963
 Giorgione, 609
 Girolamo, 721, 732
 Giuochi, 753
 Gleyre, 184, 986
 Goltzius, 243
 Goya y Lucientes, 161, 283, 284

Goyen, 350, 375
Granacci, 676
Green, 950
Greuze, 398, 403
Guardi, 602, 607, 615
Guercino, 456, 463
Guidi, 644

Hals, 345
Harpignies, 181
Hart, 103
Hebert, 2, 5, 133, 908
Heemskerk, 359
Heilbuth, 962
Henner, 89
Herbert, 67
Herring, 19
Hogarth, 232
Holbein, the elder, 563
Holbein, the younger, 249, 257
Honthorst, 276, 653
Hoppner, 224
Huys, 262
Huysmans (Cornelis), 358
Huysmans (Jan Baptist), 365

Ibbettson, 209
Imola (Innocenzo da), 494, 514, 697
Ingres, 9, 13
Inness, 112
Isabey, 63, 90
Israels, 964

Jacobsz, 356
Jacque, 80, 81
Jacquemart, 946
Jalabert, 37, 91, 106, 188
Jimenez, 4
Johnson, 987

Knaus, 21, 187
Kurzbauer, 102

La Farge, 917, 918
Lapo, 746

Largilliere, 410
Lawrence, 227, 236, 237
Le Brun, 393
Lee, 174
Lely, 208, 231
Le Moyne, 414
Leslie, 214
Leys, 123, 144
Liberatore, 620
Liberi, 520
Licinio, 574
Lippi, 429
Loo, 409
Lorenzetti, 714
Lorenzo, 698
Lotto, 570
Luini, 462, 539

Madrazo, 48
Magnano, 710
Marilhat, 96
Mariotto, 641
Maris, 202
Martini, 756
Max, 170
Meissonier, 52, 149, 151, 947, 988
Mengs, 245, 252, 260, 263
Merle, 172, 957
Messina (A. da), 469
Mieris (Frans van), 382
Mieris (Willem van), 379
Millais, 85
Millet, 30, 87, 115, 153, 903, 904, 905
906
Monet, 11
Morland 230
Moroni, 470, 605
Müller, 75, 178
Munkacsy, 60
Murillo, 277, 285, 286

Netscher, 265
Neufchatel, 251
Nuzi, 700

- O'Connor, 221
 Opie, 215
 Ostade, 347, 355

 Palma, 572
 Palmezzano, 437
 Pannini, 510, 516
 Parsons, 919
 Pascio, 446
 Pasini, 193
 Passerotti, 453
 Pater, 413
 Pencz, 246
 Perugino, 475, 478, 488
 Pettenkofen, 53
 Piazzetta, 543
 Pietro, 633
 Pils, 951
 Pinturicchio, 430, 480, 485, 490, 677,
 689, 690
 Piombo, 596
 Pistoja, 454
 Plassan, 45, 47, 56
 Poelenburgh, 296
 Pollaiuolo, 616
 Pomarancio, 526
 Pourbus, 416
 Poussin, 407
 Preyer, 139
 Prud'homme, 618
 Puligo, 652
 Puvis de Chavannes, 16, 156

 Raeburn, 207, 238
 Raphael, 483, 484
 Rembrandt, 318, 341, 344
 Reni, 492, 527, 662
 Reynolds, 98, 225, 267
 Ribera, 278, 659
 Ribot, 3
 Ricci, 512
 Rico, 185, 196, 953, 967, 972
 Riviere, 84
 Romano, 497, 548
 Romney, 226, 239

 Rondinello, 471
 Roos, 561
 Rosa, 544, 546, 547, 549, 550, 661
 Rossi, 515
 Rotta, 182
 Rousseau, 25, 137, 966
 Rubens, 317, 325
 Ruisdael (Jakob van), 326, 343, 361
 Ruisdael (Solomon van), 351
 Ruviale, 707

 St. Eve, 916
 Saint-Jean, 166, 168
 Saftleven, 419d
 Sanders, 217
 Sarto, 472, 489
 Scarsella, 442
 Scheffer, 111, 989
 Schidone, 611
 Schmon, 385
 Schreyer, 76, 88, 136
 Semino, 733
 Shee, 72
 Siebrecht, 354
 Sienna (Matteo da), 691
 Sodoma, 481, 511
 Spada, 524
 Starnina, 704
 Steen, 310
 Stevens, 141, 183
 Stone, 69
 Strigel, 663-674
 Stuart, 171
 Suttermans, 279, 280, 330

 Teniers (Abraham), 311
 Teniers (David, the younger), 315,
 349, 367
 Terburg, 270
 Thaulow, 14, 97, 175
 Théotocopuli, 424
 Tiepolo, 513, 536, 657
 Tintoretto, 504, 575, 576, 586, 591
 Tisi, 423, 433, 448
 Titian, 582, 585, 590, 990

- Troyon, 59, 160
 Tulzone, 540, 541
 Turner, 32, 36, 41, 130, 132, 920-939,
 975-985
 Uden, 419k
 Urbino (Timoteo da), 491
 Vaga, 479
 Van den Eeckhout, 377
 Van der Bent, 339
 Van der Helst, 71
 Van der Meulen, 314
 Van der Neer (Aert), 320, 346
 Van der Neer (Eglon H.), 562
 Van Dyck, 233, 234, 376
 Van Leyden, 289, 302
 Van Marcke, 65, 77, 104, 109, 143
 Vasari, 517
 Vautier, 127
 Velasquez, 281
 Velde (Adriaen van de), 369
 Velde (Esaias van de), 373
 Velde (William van de, the
 younger), 321
 Venetiis, 635
 Verboom, 312
 Veronese, 522, 584, 595
 Vernet, 54
 Verrocchio, 638, 687, 709
 Verstappen, 565
 Vibert, 197
 Vickers, 55
 Villegas, 105, 107
 Vincent, 229
 Vinci, 568
 Vivarini (Alvise), 535
 Walker, 943
 Weeks, 169
 Werner, 417
 Willems, 50, 140
 Wilson (Jock), 79, 211
 Wilson (Richard), 206, 220
 Wittel, 545
 Woodville, 142, 945
 Wouwerman, 306, 352, 370, 374
 Yvon, 95
 Zamacois, 39, 940
 Zeghers, 298
 Zeitblom, 663-674
 Ziem, 26, 138, 157, 158, 167, 941, 944,
 948, 959
 Zuccaro, 509
 Zurbaran, 295



MEISSONIER (J. L. E.) Paris

Pupil of Cogniet.
 Medals, 1840-41-43-48.
 Legion of Honor, 1846.
 Grand Medal of Honor (E. U.), 1855.
 Officer of Legion of Honor, 1856.
 Member of the Institute of France, 1861.
 Honorary Member of the Royal Academy, London.
 One of the eight Grand Medals of Honor (E. U.), 1867.
 Commander of the Legion of Honor, 1867.
 Grand Medal of Honor (E. U.), 1878.
 Grand Officer of the Legion of Honor, 1881.
 Born, 1813. Died, 1891.

"His Own Portrait."

9 x 8

Dated 1853.

SCHEFFER (Ary) Paris

Pupil of Guérin.
 Grand Prize for Painting at Antwerp, 1816.
 Legion of Honor.
 Born, 1795. Died, 1858.

"Dante and Beatrice."

7½ x 14

From the Collection of the Queen of Holland.

TITIAN (Tiziano Vecelli) Venice

Born, 1489. Died, 1576.

"Sketch—'Peter Martyr.'"

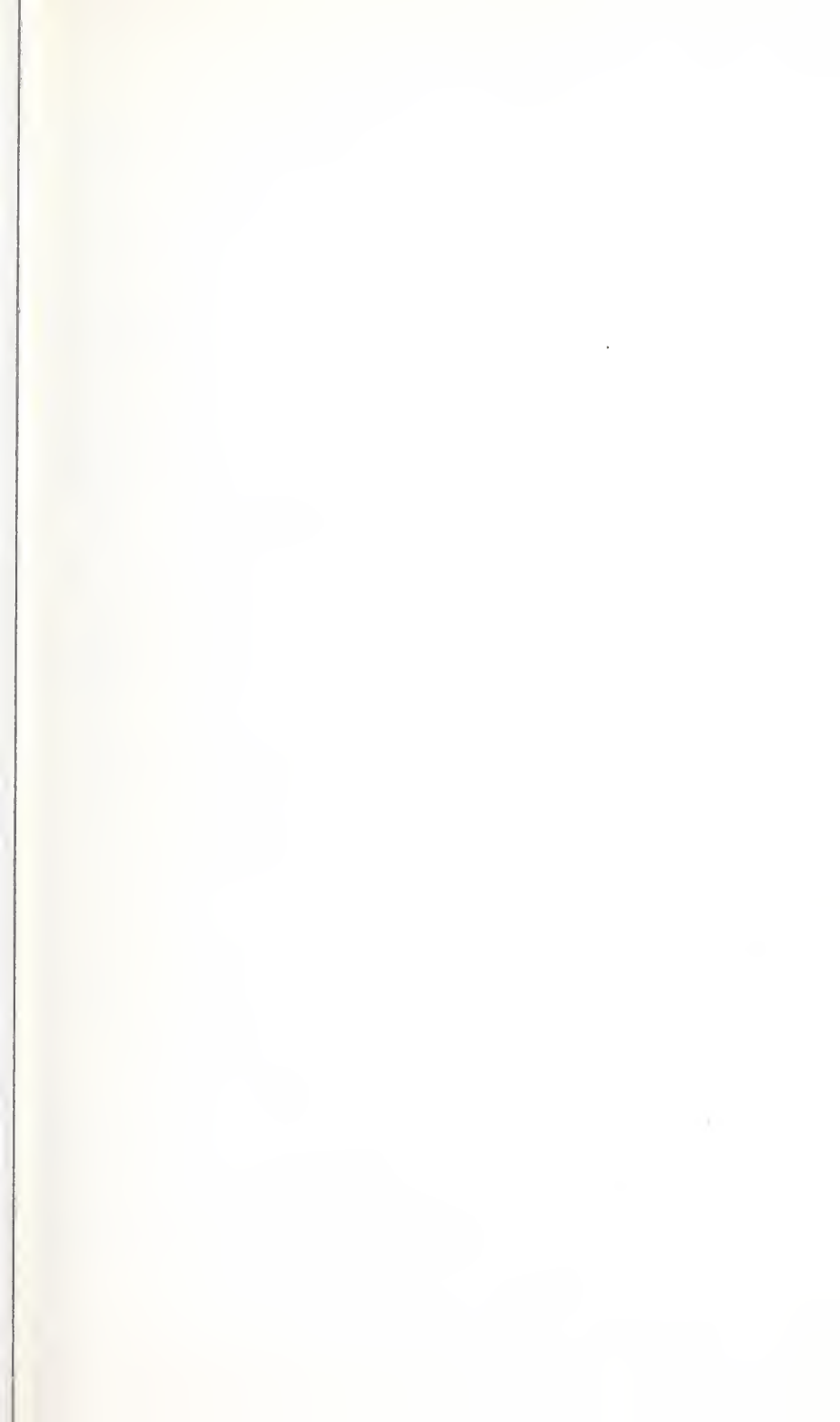
ARTISTS REPRESENTED.

- | | |
|--|--|
| <p>Achenbach, A., 116, 155
 Achenbach, O., 961
 Agostino da Lodi, 545
 Aldegrevér, 381
 Alma-Tadema, 31, 86, 159, 165, 973,
 974
 Aspertini, 441

 Baker, 66, 73
 Bakhuisen, 340
 Banchi, 643
 Barna, 737
 Bartolo di Maestro Fredi, 741
 Basaiti, 444, 594
 Baudry, 12
 Beccafumi, 435
 Becker, 162
 Bedolo, 548
 Beechey, 176
 Belle, 401, 406
 Bibiena, 503, 525
 Bicci, 675, 700
 Bida, 901, 909, 910, 913, 914
 Biondi, 719
 Bles, 290
 Bol, 360
 Boltraffio, 493
 Bonheur, 907, 911
 Bonington, 219
 Bonnat, 74, 173, 757, 758, 759
 Bonsignori, 449, 450
 Bonvin, 199
 Bordone, 578
 Botticelli, 422, 427, 434
 Boucher, 391, 402, 404</p> | <p>Boughton, 129, 198, 956, 958
 Brandon, 33
 Breton, 57, 58, 902
 Bril, 656
 Bronzino, 451
 Brueghel (Pieter), 364
 Brusatorci, 452, 585
 Bugiardini, 472, 483
 Butinone, 455, 539

 Cabanel, 99, 146
 Calame, 108
 Camerino (Christofano da), 712
 Camerino (Girolano), 687
 Campi, 459
 Canaletto, 460, 603
 Caravaggio, 651
 Carli, 480, 485, 490
 Caroto, 464
 Carpaccio, 466
 Caselli, 571
 Catena, 583
 Chaplin, 46
 Chavet, 204
 Church, 147
 Civerchio, 462
 Clairin, 82
 Clays, 125, 969
 Clouet, 412
 Collins, 222, 228
 Conegliano (Cima da), 470
 Constable, 15, 180, 213, 235
 Coques, 387
 Corot, 152, 154, 164, 192, 194, 201
 Courbet, 203</p> |
|--|--|





Couture, 23, 44
 Cozzarelli, 698
 Cranach, 269
 Crivelli (Carlo), 593
 Crivelli (Vittoria), 709
 Crome, 200, 212, 223

 Daddi, 553, 734
 Dagnan-Bouveret, 28, 49
 D'Allemanno, 693
 D'Amatrice, 702
 Darley, 915
 D'Assisi, 691
 Daubigny, 17, 35, 128, 163
 Daumier, 7
 David, 392
 Decamps, 8, 42
 Degas, 179
 De Heusch, 241, 419h
 Dei Carli, 461
 Delacroix, 1, 6, 10, 62, 110, 186
 Delaroche 83
 De Neuville, 40, 93, 118
 Denner, 264
 Detaille, 92, 190, 954
 Diaz, 43, 64, 114, 121, 145, 177
 Domenico, 421, 428
 Dosso Dossi, 423, 599
 Drouais, 390
 Drummond, 205
 Dupont, 912
 Dupré, 38, 61, 120, 135
 Durand, 122

 Elliott, 68, 70, 94, 101

 Fabriano (Antonio da), 439
 Fabriano (Francesco di Gentile da),
 566
 Fei, 686, 728, 753
 Ferrari, 711
 Filippo, 592
 Foligno, 620
 Foppa, 706

Fortuny, 117, 148, 150, 191, 955, 965,
 968, 970
 Fragonard, 399, 405
 Francesco, 511, 637, 695, 726
 Frère, 18, 20, 22, 24, 27, 29
 Fromentin, 100, 126, 195
 Fungai, 482, 616

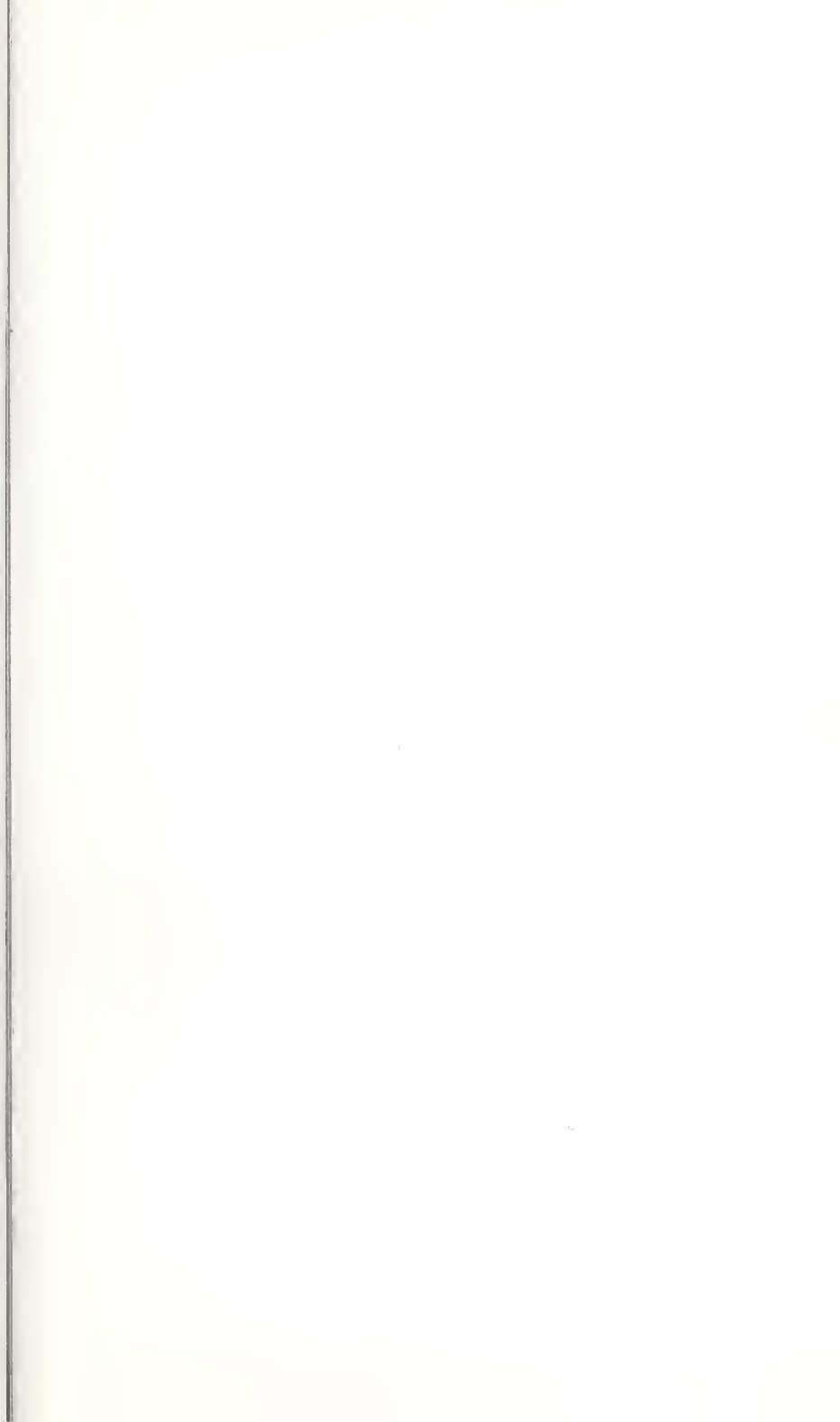
 Gainsborough, 210, 240, 268
 Gallait, 78, 119, 124, 134, 971
 Garofani, 497
 Gellec (Claude), 218
 Gericault, 189
 Gerini, 746
 Gérôme, 34, 51, 113, 131, 204a, 204b
 Ghirlandajo, 436
 Ghislandi, 486
 Giacomelli, 963
 Giovanni da Milano, 718
 Giovanni di Paolo, 554, 727
 Giovenone, 567
 Girolamo di Benvenuto, 721, 732,
 743
 Gleyre, 184, 986
 Goltzius, 243
 Gossaert, 293
 Goya y Lucientes, 161, 283, 284
 Goyen, 350, 375
 Green, 950
 Greuze, 398, 403
 Guardi, 602, 607, 615
 Guaroleagrele, 513
 Guasta, 756d
 Guercino, 463

 Hals, 345
 Harpignies, 181
 Hart, 103
 Hebert, 2, 5, 133, 908
 Heilbuth, 962
 Henner, 89
 Herbert, 67
 Herring, 19
 Hogarth, 232
 Holbein (the younger), 249, 257

Honthorst, 653
 Hoppner, 224
 Huys, 262
 Ibbettson, 209
 Imola (Innocenza da), 697
 Ingres, 9, 13
 Inness, 112
 Isabey, 63, 90
 Israels, 964
 Jacopo, 754
 Jacque, 80, 81
 Jacquemart, 946
 Jalabert, 37, 91, 106, 188
 Jimenez, 4
 Johnson, 987
 Knaus, 21, 187
 Kurzbauer, 102
 La Farge, 917, 918
 Lanini, 493
 Lanziani, 515, 610
 Largilliere, 410
 Laurana, 677
 Lawrence, 227, 236, 237
 Le Brun, 393
 Lee, 174
 Lely, 208, 231
 Le Moyne, 414
 Leslie, 214
 Leys, 123, 144
 Lippi, 429
 Longhi, 587
 Loo, 409
 Lorenzetti, 731, 756, 756f
 Lorenzo (Bicci di), 448
 Lorenzo (Florenzo di), 440, 477
 Macrino, 570, 689, 690
 Madrazo, 48
 Maestro dei Garofani, 497
 Maestro del Bambino Vispo, 632,
 724
 Marillhat, 96

Mariotto, 641
 Maris, 202
 Martini (Bernardino), 756g
 Martini (Simone), 756a
 Matteo, 498, 586
 Max, 170
 Mazzola (Filippo), 523
 Mazzuola, 494
 Meissonier, 52, 149, 151, 947, 988
 Mengs, 245, 252, 260, 263
 Merle, 172, 957
 Mieris (Frans van), 382
 Mieris (William van), 379
 Millais, 85
 Millet, 30, 87, 115, 153, 903, 904, 905,
 906
 Modena (Barnaba da), 443
 Monet, 11
 Montagna, 756c
 Morland, 230
 Moroni, 501
 Müller (C. Leopold), 178
 Muller (Charles L.), 75
 Munkacsy, 60
 Murillo, 277, 285, 286
 Neufchatel, 251
 Netscher, 265
 Nicola, 687
 O'Connor, 221
 Opie, 215
 Ortolano, 445
 Pacchia, 425
 Pacchiarotto, 622
 Palma (Antonio), 572
 Palma (Giovane), 590
 Palmezzano, 437, 505, 507, 547
 Pannini, 510, 516
 Paolo (di Giovanni Fei), 753
 Paolo (Giovanni di), 489
 Parsons, 919
 Pasini, 193
 Passerotti, 453





Pater, 413
 Pencz, 246
 Pennacchi, 508
 Perugino, 475
 Pettenkofen, 53
 Piazza, 509
 Pils, 951, 952
 Pinturicchio, 430, 514
 Pistoia (Gerino da), 454
 Plassan, 45, 47, 56
 Pontormo, 506
 Pourbus, 416
 Poussin, 407
 Preyer, 139
 Puligo, 652
 Puvis de Chavannes, 16, 156

Raeburn, 207, 238
 Raffaello Dei Carli (or Crolli), 644
 Raphael, 484
 Rembrandt, 298, 344
 Reni, 491, 492, 662
 Reynolds, 98, 225, 267
 Ribera, 278, 659
 Ribot, 3
 Ricci, 512
 Rico, 185, 196, 953, 967, 972
 Rimini (Giovanni Francesca da),
 488
 Rimini (Lattanzio da), 495
 Riviere, 84
 Romano, 640, 685, 703
 Romney, 226, 239
 Rondinelli, 517
 Rosa, 549
 Rosselli, 518
 Rotta, 182
 Rousseau, 25, 137, 204c, 966
 Ruisdael (Solomon van), 351

St. Eve, 916
 Saint-Jean, 166, 168
 Salerno, 420
 Sanders, 217

Sanseverino (Lorenzo di, the
 younger), 496
 Santa Croce, 569, 577
 Scarsellino, 442
 Scheffer, 111, 989
 Schiavone, 519
 Schmon, 385
 Schreyer, 76, 88, 136
 Serravalle, 438
 Shce, 72
 Signorelli, 520
 Sodoma, 522
 Sogliano, 472, 524
 Solario, 469, 502
 Spagna, Lo, 526
 Speranza, 527
 Stevens, 141, 183
 Stone, 69
 Strigel, 663-674
 Stuart, 171
 Suttermans, 279, 280, 330

Terburg, 270
 Thaulow, 14, 97, 175
 Theotocopuli, 424
 Tiepolo, 657
 Tintoretto, 504, 528, 591
 Titian, 582, 990
 "Tommaso," 458
 Troyon, 59, 160
 Turner, 32, 36, 41, 130, 132, 9
 975-985

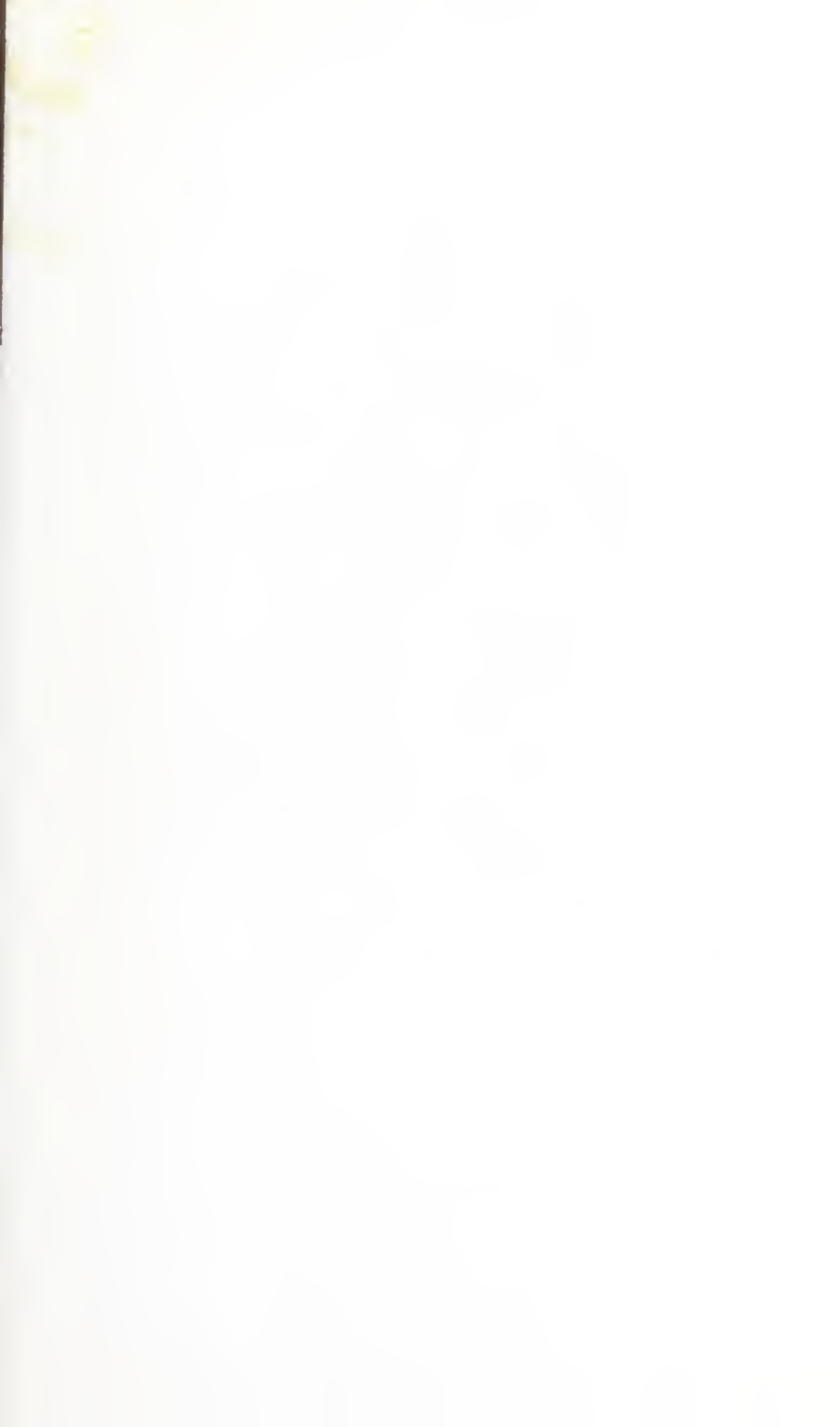
Uden, 419k
 Utile of Faenza, 471, 506

Van der Goes, 296
 Van der Helst, 71
 Van der Neer, 320, 346
 Van Dyck, 233, 234
 Van Leyden, 289
 Van Marcke, 65, 77, 104,
 Vanni, 717
 Vautier, 127

Velde (William van de, the
younger), 321
Veneziano, 635
Vernet, 54
Vibert, 197
Vickers, 55
Villegas, 105, 107
Vincent, 229
Viterbo (Antonio da), 479
Viterbo (Matteo da), 750
Vivarini (Alvise), 535
Vivarini (Antonio), 537
Walker, 943
Weeks, 169

Werner, 417
Willems, 50, 140
Wilson (Jock), 79, 211
Wilson (Richard), 206, 220
Woodville, 142, 945
Yvon, 95
Zaganelli, 581, 739
Zamacois, 39, 940
Zanobi, 714
Zeitblum, 663-674
Zelotti, 541
Ziem, 26, 138, 157, 158, 167, 941, 942,
944, 948, 949, 959, 960
Zoppo, 542, 543, 544











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